WHAT CHARACTERS

John Taylor Deconstructs the Big 'C' Issue Dominating the Presidential Race

MEET THE MUTES

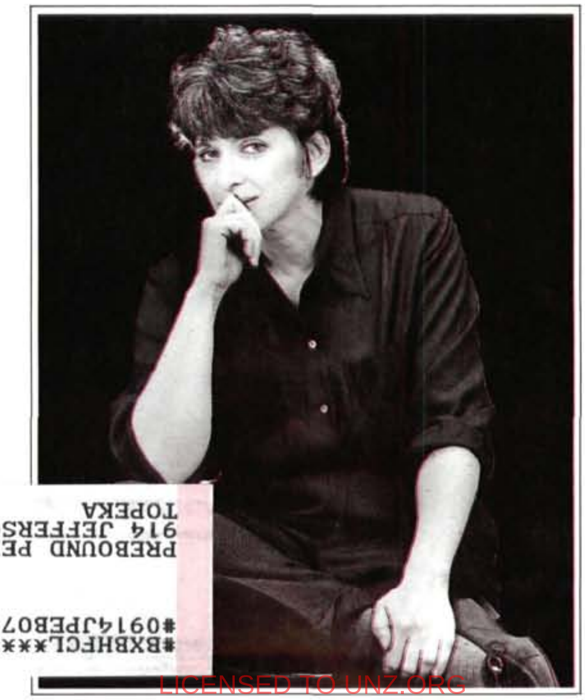
Eric Pooley Scouts the Silent Mets as They Smile Their Way to Opening Day

$2.50 • APRIL 13, 1992

NEW YORK

My Breast

ONE WOMAN'S CANCER STORY BY JOYCE WADLER



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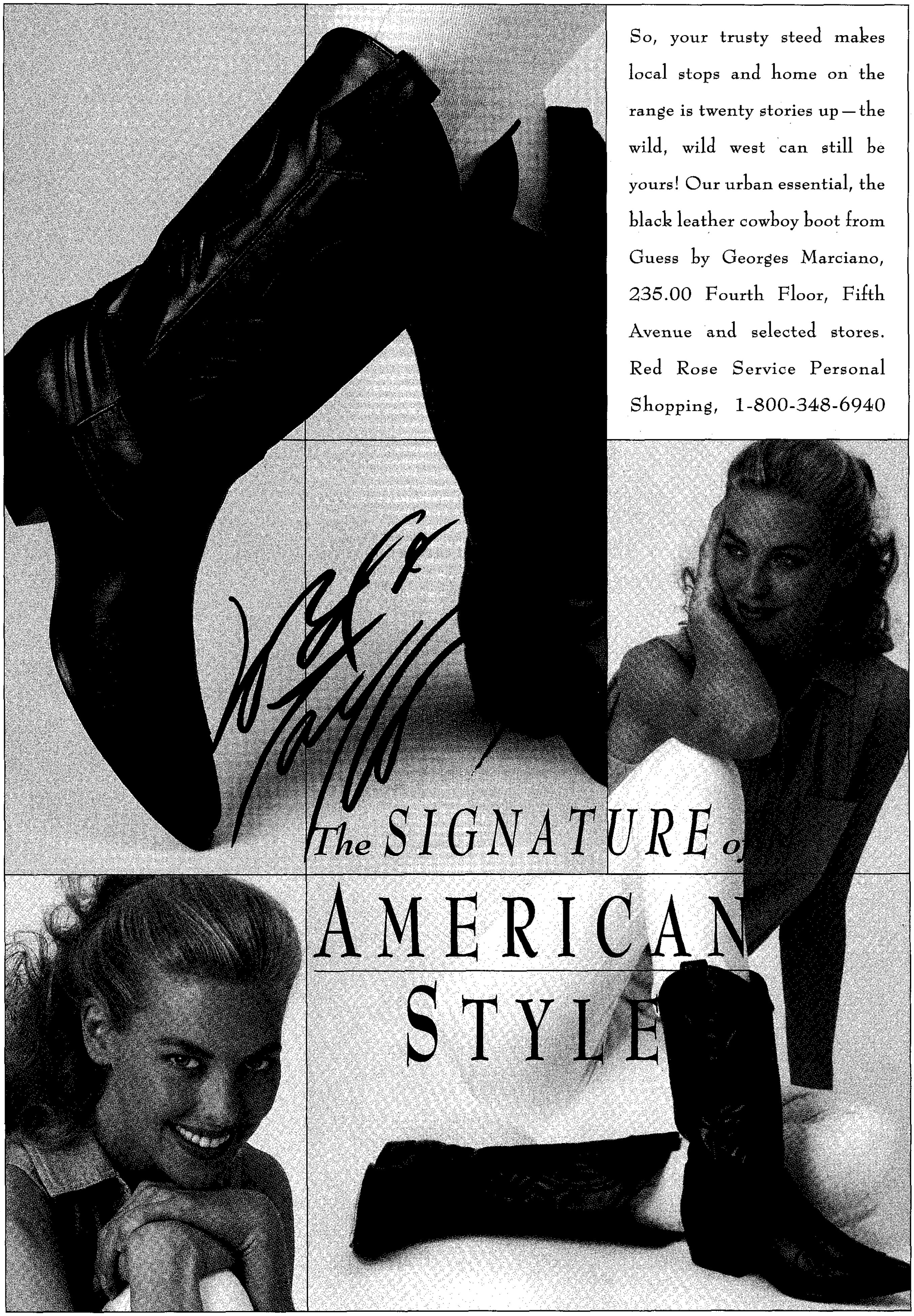

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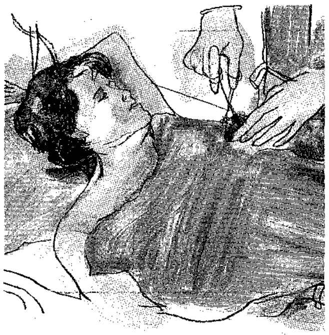
BY JOYCE WADLER



Her war with cancer began in the shower. Joyce Wadler, 43, felt a lump in her breast. She'd always had mammograms; she belonged to a gym. So she went off to work, and forgot all about it. But soon, there was pain. Wadler found herself in a doctor's office, facing curious words. Like *tumor*—and worse. A crime reporter and author, she never had time for death. In this piece, the first of two parts, she shuffles priorities.

48 What Characters

BY JOHN TAYLOR

What are the "issues" in the '92 fracas? Taxes? Health care? Forget about it. Positions—and platforms—won't count for much. Voters are peering into the *hearts* of the candidates. This is a contest of character, a rite of righteousness. John Taylor deconstructs it all.

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BY CELIA MCGEE

At Goldman, Sachs, he gambled zillions. An art collector, she played with De Koonings. But now Bob and Adriana Mnuchin know the secrets of the universe. Great mashed potatoes, say, means individually prepared portions. Their Connecticut inn, the Mayflower, is *le dernier cri*. The details.

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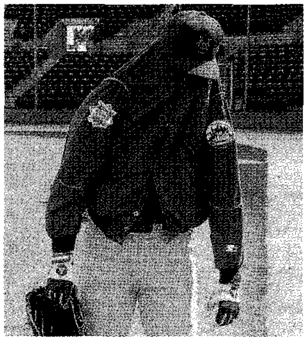

The question of character isn't limited to politics. Down Florida way, scandal's erupting. And not in Palm Beach. In the flush of spring training, a woman has accused three Mets—Dwight Gooden, Daryl Boston, and Vince Coleman—of gang rape. There have been other accusations, even of masturbation in the bull pen. The tabloids, meanwhile, are scoring the players' sex lives. But the team is fighting back. First, it's playing great ball. And it's ignoring the press. Let the games begin.

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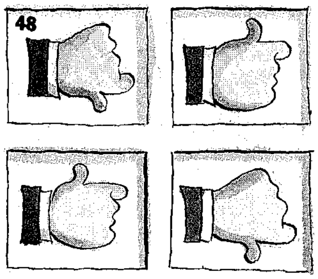

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Cover: Portrait of Joyce Wadler by Jean Pagliuso.
Hair and makeup by Nancy Sprague for Ivy Bernhard.

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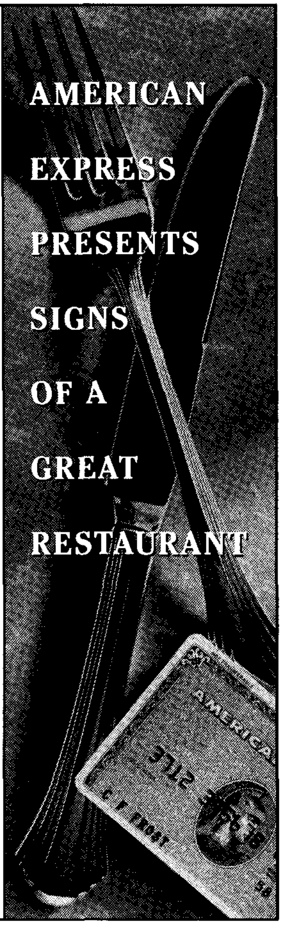

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It seems there are at least as many marketing reasons to buy an expensive car as there are expensive cars to buy.

At BMW, however, we believe that an automobile, especially one with a premium price, should do more than simply improve the driver's image.

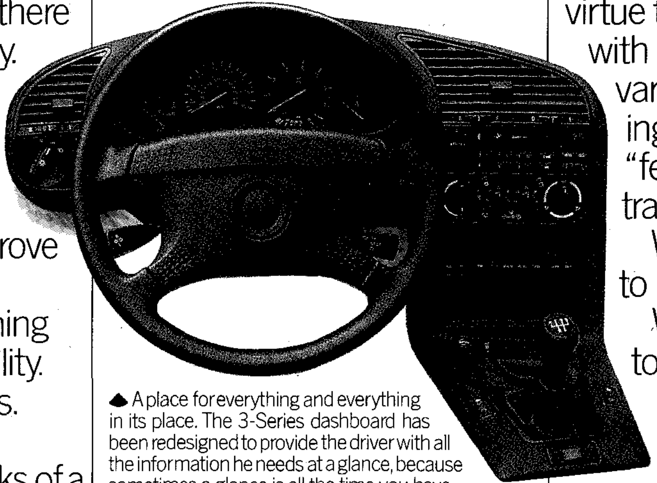
It should improve nothing less than the driver's ability.

Confidence. Awareness. And control.

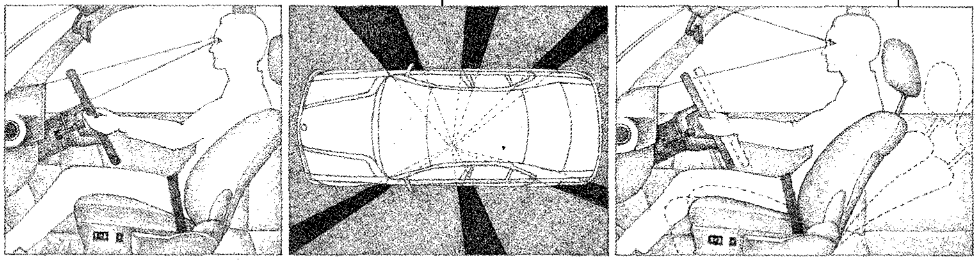
If these are the hallmarks of a respected driver, it only follows that they should also be the most important benefits an automobile can provide.

Yes, even more important than an eight-disc CD changer.

Certainly, beneath the beguiling skin of the new BMW 325is Coupe, one can find the very latest in automotive technology and engineering. Technology not simply for the sake of technology, however, but technology for the sake of the one automotive component the engineers at BMW steadfastly refuse to design into obsolescence. The driver.



◆ A place for everything and everything in its place. The 3-Series dashboard has been redesigned to provide the driver with all the information he needs at a glance, because sometimes a glance is all the time you have.



◆ Thanks to extensive research to improve visibility and control, when you slide behind the wheel of the latest BMW 325is Coupe, or any BMW for that matter, you'll find that you're not just sitting in it, you're connected to it.

ACHIEVING AN OPTIMUM BALANCE BETWEEN HANDLING AND COMFORT.

Take the 325is Coupe's rear suspension system, for example.

A design so unique it's been patented, this multi-link system increases straight-line and lane-change stability and reduces both squat and dive, while still maintaining the perfect ride-quality balance. A ride not so harsh as to be uncomfortable, but not so soft as to insulate the driver from the realities of the road. A traditional BMW virtue that, when combined with engine-speed-sensitive, variable-assist power steering, translates to a better "feel" for the pavement traveling beneath the tires.

Which, in turn, translates to better control.

Which, in turn, leads us to the Coupe's engine.

Perhaps one of the few true examples of better living through science, this new engine's 24 valves require no adjustments during regular service checks. In fact, the M50 engine needs little regular maintenance beyond the routine changing of oil, filters and spark plugs.

A computer diagnostic system minimizes repair bills by allowing the BMW technician to quickly pinpoint service that may be needed.

But what's truly remarkable is the engine's economy of maintenance has not resulted in an equal economy of horsepower.

Press your right foot down. The words "low maintenance" will definitely not be the ones that come to mind.

---

*See your BMW dealer for details on this limited warranty. **Services provided by Cross Country Motor Club, Inc., Boston, MA 02155, except in CA, where services are provided by Cross Country Motor Club of Calif., Inc., Boston, MA.

3-SERIES The all-new BMW 325is Coupe features a 24-valve, 189-horsepower engine so advanced, it requires almost no regular maintenance beyond the changing of oil, filters and plugs. According to the editors of Car and Driver, the engine delivers a "stirring combination of performance and efficiency."

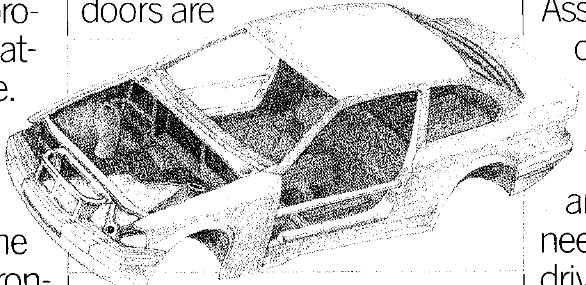
THE BMW IMPACT-ACTIVATED SAFETY SYSTEM.

Surrounding the new 325is is an exterior designed to protect what's inside from whatever might happen outside.

The ultra-rigid, strategically reinforced steel body is stronger than any other 3-Series in history. And in the event of an unavoidable frontal impact, the 325is is ready to respond — by automatically launching an entire sequence of events designed to minimize any potential injuries to the occupants.

Hydraulic bumpers absorb a portion of the impact. Front and rear body panels absorb still more energy.

Inside, safety belts automatically tighten. Three separate sensors trigger the driver's-side airbag. Even the interior lights are turned on and the doors are automatically unlocked to aid in the event an escape or rescue becomes necessary.



◆ The new BMW 325is Coupe's ultra-rigid steel chassis is stronger than any 3-Series in history, a fact which contributes to the Coupe's extraordinarily precise handling and excellent ride quality.

As far as the exterior styling of the BMW 325is is concerned, that should speak for itself.

Volumes, no doubt.

And like all BMW's, the 325is Coupe is backed by our own 4-year/50,000-mile bumper-to-bumper warranty,* as well as a nationwide Roadside Assistance Plan you can call on at any time.**

Of course, to fully understand the difference between *what* you drive and *how* you drive, you will need to get out of what you're driving and get behind the wheel of the new 325is Coupe from BMW. Perhaps the only automobile company that considers raising your skill decidedly more important than raising your status.

For more information, or to arrange a test drive, just call 800-334-4BMW. Or visit your nearest authorized BMW dealer.

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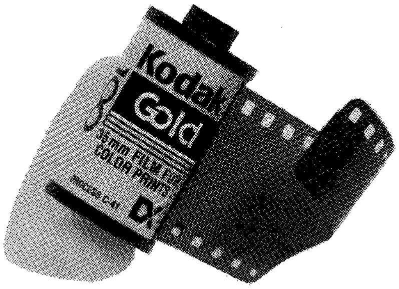

1992

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LETTERS

History Lesson

AS A GEOLOGIST BORN AND RAISED IN NEW York City (and an alumna of Colgate University), I read Jonathan Greenberg's article on George Langdon and his stormy tenure at the Museum of Natural History with some discomfort ["Rattling the Bones," March 30]. Over the years, I came into contact with Langdon many times, and I easily saw why he was so popular. Apart from his fund-raising ability, he served his institution well as spokesman, mediator, counselor, and leader.

It pained me to read that Langdon might be "mismanaging" staff and finances at the museum. But it gave me equal pause to read that among the board's trustees is one former member who views Langdon as an unqualified former head of "some kind of appalling little college upstate." And that the past chairman of the board, viewed by some as an "ineffectual" fund-raiser himself, sought to teach by example, donating plenty of his own money while refusing to ask others for theirs. Perhaps Langdon and his "big" management style are too newfangled for the Museum of Natural History. But certainly the Old Guard and their lofty ways have become archaic and unproductive in their own right.

Andrea Kretchmer
Manhattan

Character Assassination

EDWIN DIAMOND MISSES THE POINT ENTIRELY in his criticism of my commentary on the Clinton-Flowers "scandal" ["Crash Course," February 17]. As my book *Feeding Frenzy: How Attack Journalism Has Transformed American Politics* demonstrates, the news media have taken to publishing and broadcasting unsubstantiated rumors and allegations with great frequency in recent years. Respectable news organizations are increasingly picking up unproven gossip and sleazy stories from news outlets with standards far below their own. The Clinton-Flowers episode is a case in point. The best journalists know these practices are damaging both to the news profession and to politics. As David Broder of the Washington *Post* commented, "If you can't make the distinction between rumors and journalism, then you're in the wrong business."

Given a choice betwen Broder's high standards and Diamond's shamefully low ones, I know which I and the vast majority of news consumers (and probably journalists) support. No one disputes that a candidate's character matters, and a good case can be made for publishing information about reckless personal behavior *once the facts are in hand.* But why is character so narrowly defined? Couldn't peer judgment, a candidate's treatment of his staff, his record of courage (or lack of it) on public policy, and a thousand other measures substitute for bedroom behavior? They could, of course, but that wouldn't sell newspapers or attract viewers like sleaze does. But why should members of the press even bother to raise their standards when they have apologists like Edwin Diamond at the ready?

Larry J. Sabato
Professor of government
University of Virginia
Charlottesville, Va.

Edwin Diamond replies: Professor Sabato is caught in his own *Frenzy* frenzy. Where did the word *rumor* come into my piece? The Gennifer Flowers story was not a rumor but a news event. It was an accusation, complete with audiotape, an identified accuser, on-the-record quotes, and two apparently corroborative witnesses (again, on the record). Then there was the governor's own acknowledgment that he knew her. Did the Clintons go on *60 Minutes* on Super Bowl Sunday to capture the attention of tens of millions of Americans because the couple was dealing only with a rumor?

Culture Clash

IN "THE MONEY JUNGLE" ["ART," FEBRUARY 3], Kay Larson calls for public support of the Metropolitan Museum of Art and questions support for smaller institutions that "serve mostly children and the educated middle class." Larson seems to consider these groups unworthy of receiving funding, although they represent the majority of the city's population, which will be determining the city's stability for years to come. Larson's key points are that the Met is the city's richest cultural treasure (principally because rich collectors benefit from the tax loopholes of art donations); the Met produces exhibitions that serve all of the city's diverse communities; and the Met generates considerable tourist income for the city.

But Larson ignores the fact that a growing number of racial and cultural groups do not see their cultures reflected in the collections of institutions such as the Met. When exhibitions and programs are created with these communities in mind, those

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programs decontextualize and fail to consider the aesthetic criteria and value systems whence these cultural expressions sprang. The works of world cultures are objectified, as are the civilizations responsible for their creation. Larson's elitist perspective reflects the thinking that gave rise to world colonialism, global enslavement, segregation in the United States, and apartheid in South Africa—that difference, be it racial, social, or economic, is something of lesser value. This mentality objectifies all that is different in order to own it or claim it—even from its rightful owners.

Marta Moreno Vega
Executive director
Caribbean Cultural Center
Manhattan

Muzak to Her Ears

JOE KLEIN'S "NATIONAL INTEREST" COLUMN in the March 16 issue ["Profile in What?"] was accompanied by a picture of Bill Clinton with the caption "Like Muzak: Pungent themes but no tough stands." During its 58-year history, the word *Muzak* has become synonymous with mellow background music. However, it is actually the name of a company that is the world's largest private satellite network. With eleven music channels under the Muzak umbrella, including Hot Rock (with Rap), Classical, Jazz, Gold, Soft Rock, Christmas, and Country, as well as the company's data-transmittal, one-way video conferencing, and satellite-advertising services, Muzak is a lot more than its famous or, rather, infamous elevator music.

Susan P. Chetwin
General manager
Muzak, New York Operation
Long Island City, N.Y.

A Taxing Situation

IN "THE GRAYING YUPPIE" [BY STEPHEN M. Pollan and Mark Levine, March 9], lawyer Peter Strauss defends his advice to elderly individuals in need of custodial nursing-home care to "legally divest themselves of ownership of their assets, thus shielding them from seizure by Medicaid" by claiming he is "doing no more than the tax specialists who explain the . . . tax laws to their clients." Is Strauss really unaware of the fundamental difference between these two situations? When a person in need of nursing care hides his assets and artificially qualifies for Medicaid, he is trying to take my tax dollars in order to save his money. When I receive income-tax advice, I am trying to keep some of my earned income from such "needy" individuals who have safely "divested" their assets. In other words, *he* is attempting to get something for nothing, and *I* am trying to keep his hands out of my pocket when the bill comes due.

Laurel Schiller, M.D.
Nashua, Iowa

#6 IN A SERIES

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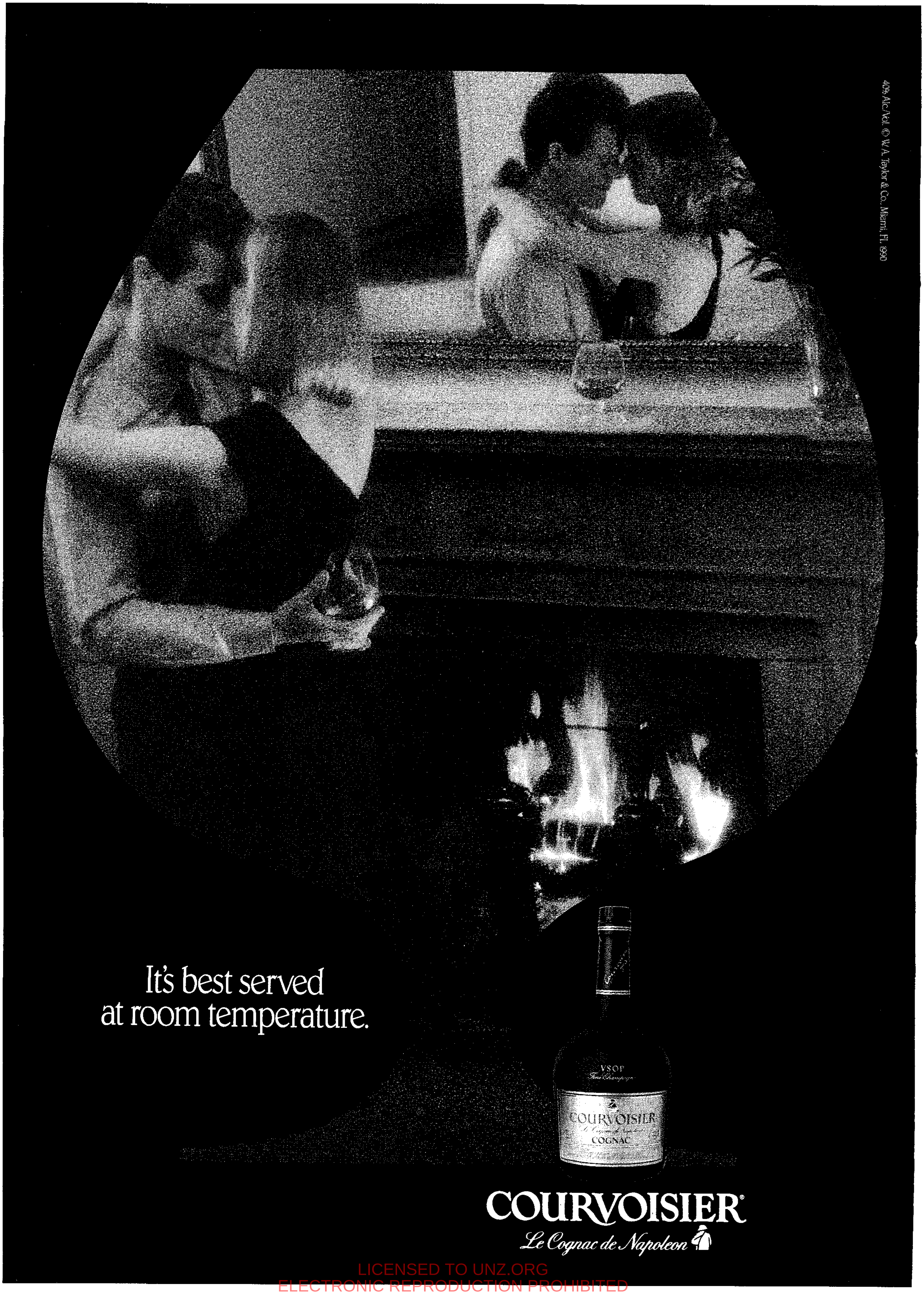
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

FUNNY MONEY...BAPTISM BY IRE...ANOTHER CLINTON CLOSE ENCOUNTER...PONDERING POL

DID BROWN JERRY-RIG ETHICAL-CASH CODE?

Democratic presidential hopeful Jerry Brown has claimed repeatedly and with much fanfare that his campaign is being funded by contributions of $100 or less, but callers to the candidate's 800 number are routinely given tips on ways to get around that limit.

One caller was told to make contributions in his children's names—and to send money orders rather than personal checks so the contributions wouldn't look as if they came from the same person. "Send them separately," said a Brown staffer. "He wants to limit the contributions to $100, but he really needs the money. . . . *I* won't tell if *you* don't." In two other conversations, the caller asked how he could donate "maybe $500 or so." Have friends send the checks and pay them back, the Brown workers advised. If they don't have checking accounts, one of them said, money orders would work: "Get [your friends] to sign them."

"That may have happened," says a Brown spokesman. "But it runs counter to the message of the campaign."

ROBIN BYRD GOES CUCKOO OVER CLINTON

Bill Clinton almost had his name linked with yet another wild woman. The presidential hopeful was stumping in New York last month when he ran into strip-show hostess Robin Byrd, who invited him to appear on her cable-TV program.

"She and Chi Chi La Rue [a drag queen and adult-film director] were in the lobby of the Sheraton New York hotel," says a source. "It was about 9:30 P.M., and they were just coming in from partying at the Gaiety."

"I said, 'Hi, Bill Clinton. I'm Robin Byrd,' " Byrd says. "He smiled, and I said, 'I have a TV show.' . . . He looked straight at me and I looked straight at him like we were on the same wavelength. . . . He had a big grin, that sort of Byrd-watching smile, but politicians will talk to anybody."

Byrd says Clinton and his staff rushed off before telling her whether the candidate would appear on the show. The source says that Clinton staffers later "turned crimson" when they found out who Byrd was.

A Clinton staffer says, "I have no knowledge of that at all."

ROBIN BYRD

BROWN TOLD KOCH, BRING ON THE JEWS

Don't expect Ed Koch to endorse Jerry Brown. The former governor of California made an unfavorable impression on the ex-mayor while the candidate was campaigning in the 1980 presidential primary.

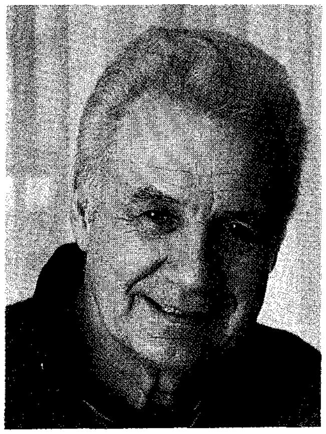
"I asked him why he was in New York," Koch writes in his forthcoming *Citizen Koch,* to be published by St. Martin's Press in September. " 'I am here to see the Jews,' he announced." What's more, Koch writes that he was underwhelmed by Brown's intended contacts. "There was not a name on that list that I recognized, which was pretty strange. . . . I thought, These people are nuts, and it turned out I was right."

ED KOCH

WHY MOLINARI MAY RUN FOR MAYOR

Will Guy Molinari soon throw his hat into the race for mayor? The Staten Island borough president has been a staunch supporter of Rudolph Giuliani, who hasn't formally declared his candidacy. But some Conservative and Republican power brokers have been urging Molinari to make a run for Gracie Mansion.

Molinari says he has been approached by state Conservative


GUY MOLINARI

WEST-SIDERS GO OFF THE DEEP END

The board of directors at the Alfred, a luxury condominium building on West 61st Street, has been involved in a dispute with a tenant who has been sponsoring baptisms in the swimming pool. "A woman has made the pool available for adults from her church to be baptized," says one resident. "The board has already contacted her twice, saying she's not following the rules."

The tenant, Gail Graves, a member of the Church of Christ, estimates that about twenty ceremonies have been held in the pool in the past two years. "A couple of football players from Columbia have been baptized," she says. "They are too big to fit in a bathtub." According to Graves, no one complained until a month ago. "One lady got mad and said that people who were baptized were wearing street clothes [in the pool]. That's not true," she says. "I don't feel persecuted, just disappointed."

Says board president Michael Graff, "We wrote to her saying [her] guests must register, be in bathing attire, and must shower before entering. The Alfred pool is no River Jordan."

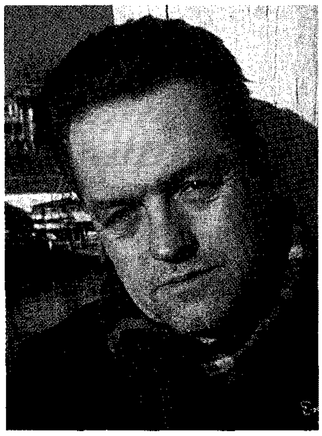
ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, Adam Scull/Globe Photos; center, Mark Reinstein/Photoreporters; bottom, Brian Coats.

SKIN GAFFE...IN TURNAROUND...RUFFING IT AT RIVER HOUSE...BOOK BUZZ...LORD AND LADY

ALEXANDRA PENNEY

OPRAH WINFREY


JONATHAN DEMME

Party head Mike Long about running. He adds, however, that his allegiance to Giuliani isn't faltering and says he won't make the bid unless Giuliani decides not to run.

"Some people might say that Conservative-Republican is not the appropriate ticket in New York, but I disagree," Molinari says. "I think with law and order being such a big issue, that's the kind of message you would need. . . . If I were to consider running for mayor, I'd do it with an understanding that I would stay for no more than four years. What you would have to do in that time would make you so unpopular you'd never be elected again."

ALEXANDRA PENNEY PARTIES WITH PUGS

Self editor-in-chief Alexandra Penney recently rushed renovation of her apartment in the exclusive River House so she could throw a birthday party for eight pugs. Penney, the author of *How to Make Love to a Man,* doesn't own a dog, but a source says one of the birthday dogs being honored belongs to Si Newhouse of Condé Nast, which publishes *Self.*

"She told the workers they at least had to finish the plumbing work by March 12 because she was having a party that day," says a source, who adds that two of the dogs came over from Vienna with their owner, a countess. Fried chicken from Popeye's on West 34th Street was served, along with caviar from Petrossian. The dogs drank nothing but Evian. "It lasted from 8 P.M. until about 11:30," says the owner of one guest. "All the dogs were very well behaved. There was a budding love affair. Presents were brought. The normal dog stuff: balls, munchies, bones. But I don't want to give away the names of the guests of honor or they'll get swelled heads." Penney wouldn't comment.

BROADCAST LUNCH HAS SLIGHT WRINKLE

Some guests at a recent awards lunch given by the American Women in Radio and Television felt that the organization may have sent the wrong message. "The event was about how far women have come in broadcast journalism," says a source, "but the gift on everyone's chair was anti-wrinkle cream. It's thoughtless, considering the number of female anchors discriminated against for being old. At a luncheon honoring men, would the guests get Grecian Formula?" Katie Couric and Faith Daniels of NBC, CNN's Catherine Crier, and ABC's Lynn Sherr were among those who attended. Says an AWRT spokeswoman, "We address all issues, even aging."

ORION OR TRISTAR: WHAT DEMME'S DOING

Oscar-winner Jonathan Demme, who directed *The Silence of the Lambs* for the now-bankrupt Orion Pictures, is interested in adapting another psychological thriller for the screen. Demme is talking with executives at TriStar about directing a movie version of *Mitigating Circumstances,* a forthcoming novel by former cop Nancy Taylor Rosenberg. "Jonathan has seen [the manuscript] and likes it," says Lucas Platt, a spokesman for Demme. "Whether or not he'll direct it is not at all clear." Two weeks ago, TriStar paid $125,000 to option the Rosenberg book, the story of a female D.A. who seeks revenge against a man who assaults her and rapes her daughter.

Is Demme leaving Orion for TriStar? The director has close ties to TriStar chairman Mike Medavoy and president Marc Platt, both of whom were formerly with Orion. "I wouldn't be surprised if that's where we ended up," says Lucas Platt. "We have to figure out what's happening with [Orion] first."

Demme's partner, Ed Saxon, a co-producer of *Silence,* is co-chairman of the committee of Orion creditors. Says a source, "When Saxon was accepting the Oscar for best picture, his euphoria must have been tempered by the fact that he's owed tons of money. . . . In bankruptcy cases, unsecured creditors tend to get only about 10 cents on the dollar."

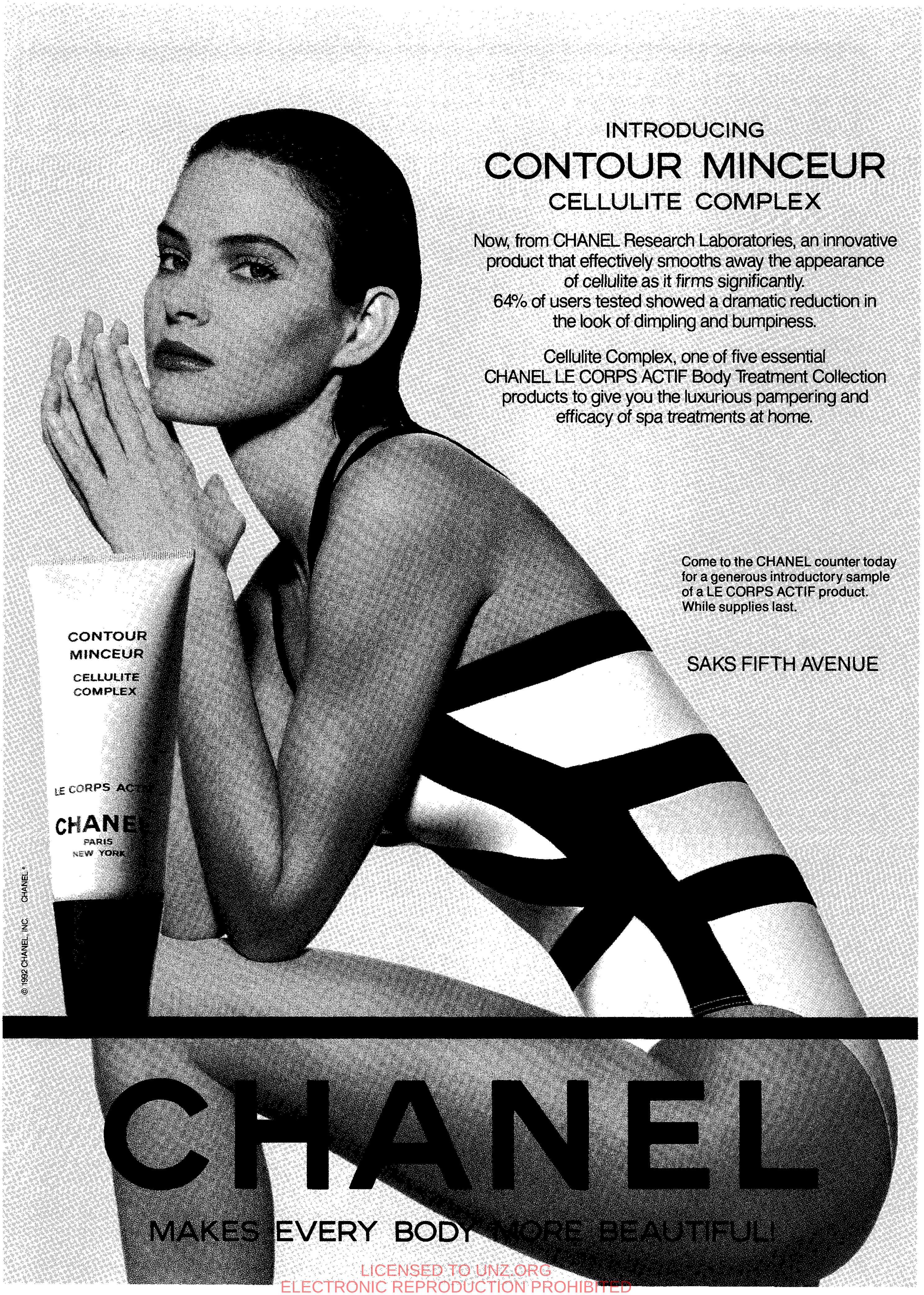
OPRAH SHOPS THE LIFE OF WINFREY

Oprah Winfrey has found a new format for her confessionals. The popular talk-show hostess is planning to write a book, according to a spokeswoman. Winfrey's agents have recently talked with editors at Alfred A. Knopf, Warner, and Putnam's about buying the project, sources say, adding that the book would be largely autobiographical and the price being discussed is well into seven figures.

ANDREA REYNOLDS OPENS A B&B

Andrea Reynolds, now going by her married name, Andrea Plunket, and her husband, Shaun Plunket, have opened a bed-and-breakfast in Livingston Manor, New York. "It's not exactly the height of taste," says a source. "It's in the Catskills, and we have a trout-fishing river," says Claus von Bülow's ex-girlfriend. "One does what one can in a recession. The fact that [my husband] is the future Lord Plunket is more interesting than the fact that I'm . . . Andrea Reynolds. If you see what I mean."

Photographs: top, Francesco Scavullo; center, Theo Westenberger/Gamma-Liaison; bottom, Joyce George/Outline.



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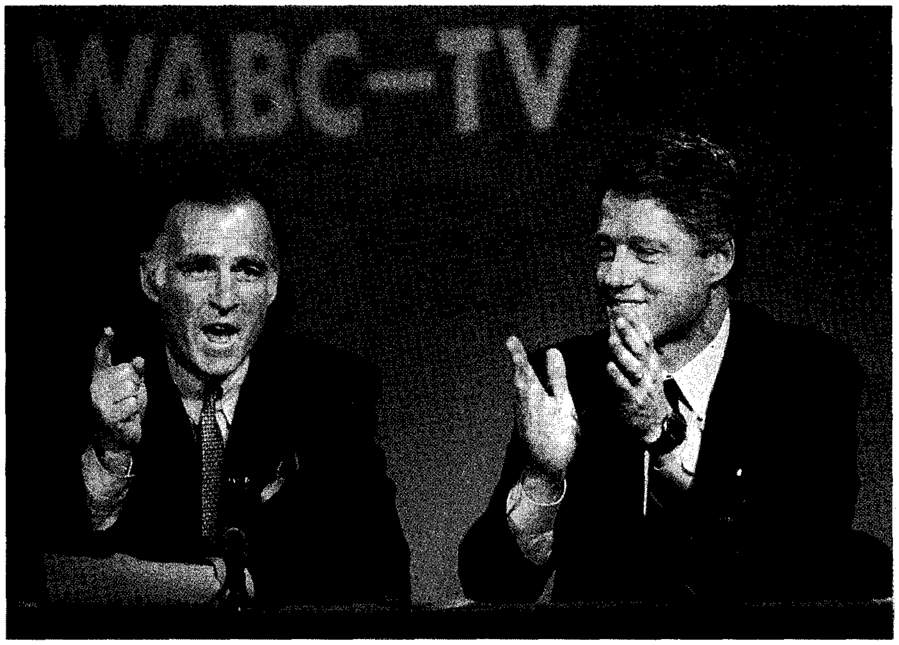

PANDERAMA: *Clinton sounds more and more like a generic Democrat.*

CLINTON IN NEW YORK

"HE GAVE THE ANSWER!" ASSEMBLYMAN Dov Hikind launched himself jubilantly into a clot of reporters gathered to hear Bill Clinton pander to a sea of Hasids in Brooklyn. *The* answer? Conclusive proof that God exists? A coherent budget-deficit-reduction strategy? No. Clinton had said the "correct" words in the correct order about the linkage between American loan guarantees for Israel and settlement-building on the West Bank. "Now I feel comfortable with him," Hikind said.

"He didn't answer the question! He didn't answer the question," Marie LoCastro, an Italo-American activist, was saying the very next night at Mount Vernon High School. This time, the big—no, big isn't big enough: transcendent—question was whether Clinton had apologized sufficiently to all Italo-Americans for laughing along when Gennifer Flowers speculated, on their famous "love tapes," that Mario Cuomo probably was associated with the Mafia: "Well, he certainly acts like one," Clinton had replied. His subsequent apology to Cuomo and every single last Italo-American who might have taken offense had been profuse.

But not enough. Marie LoCastro and several friends from SIAMO, an Italo-American ethnic-pride group, wanted to see and hear Clinton deal with this first-hand. They descended upon Mount Vernon High School, and, when the candidate began to answer questions—or try to (he was constantly interrupted by hecklers)—a SIAMO sympathizer read aloud, and at some length, from the Flowers transcripts. Clinton mentioned (a) that he had already apologized for even the appearance of bias and (b) that the tapes were probably doctored. He was unable to explain further because of the booing and screaming. "He didn't say the right words," Marie LoCastro said later. "He said the tapes were doctored. He didn't say that *no* ethnic group should be slandered, that we're all part of this country."

But, of course, he had: He says it in every speech. "There is no them and us in this country," he says. "There is only us." If there is anything Bill Clinton has stood for in the campaign—and, sadly, there hasn't been much—it is the principle of inclusion, of fervent opposition to "those who would divide us" by race, class, sex, and ethnic origin.

Marie LoCastro, unlike Dov Hikind, hadn't heard the correct words in the correct order—and so she did what any self-respecting New Yorker would do: yelled at the candidate and booed. The intensity of such reactions is as curious as it has been common. While Clinton has had to deal with hecklers and hostile questioners in other primaries, he has confronted fierce hostility *at almost every stop* in New York. The ire, the pyrotechnic venom, the free-range nuttiness have been spectacular—a point of pride for the indigenes, perhaps. Or perhaps not: New York has seemed, at times this past week, a city of outpatients.

Clinton's frustration in dealing with this has been manifest. He repeatedly lost his cool with hecklers last week. His staff complained that the local press was so hostile that it was near impossible for the candidate to get his "message" out. And while it's true that Clinton has been subjected to a merciless and often unfair pounding, it's also true that he's been complicit in it.

In a way, the "I never inhaled" episode serves as a metaphor for all that's gone wrong with his campaign. Marijuana smoking was never the issue. It was the quality of his initial evasion: "I never broke the laws of this country." Clinton understood that would never fly in New York, so he fessed up—and even then, he couldn't do it without a caveat: I didn't inhale. The question of just when Bill Clinton *does* inhale—what is he really committed to, what does he really care about?—remains *the* character issue of this sad race. He wasn't giving many clues last week. Left unheckled, his stump speeches and debate performances ranged from dreadful to merely uninspired. It is a measure of his despair that when he joked to the Brooklyn Hasids about installing a glatt-kosher kitchen in the White House, much of the press corps took him seriously.

Perhaps it is a consequence of the battering he's taken, but Clinton sounds more and more like a generic Democrat. He has lost the freshness, the creativity, the zest for innovative policy discussion that marked his career before this benighted campaign. Last summer, for example, Clinton adamantly opposed the splitting off of a separate "urban" agenda: "What we need is a *national* drug policy, a national educational policy, a national housing policy," he would say.

And yet, there he was at Gracie Mansion last week, pandering as fast as he could to a decidedly undistinguished gathering of mayors assembled by David Dinkins with the encouragement of Jesse Jackson (who has been making Stop Clinton calls around town). This was a classic sandbag operation: The mayors expressed concern that issues like drugs, crime, education, and housing hadn't been addressed. The candidates then pretty much told the mayors everything they wanted to hear. The mayors then said they hadn't heard anything new. Jerry Brown's performance was classic, demagogic and disgraceful. He was for every-

Photograph by AP/Wide World.

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thing. Asked, at one point, if he favored $6 billion more for welfare, he said, "Sure . . . whatever." When a mayor suggested that if a foreign power had "done" to the cities what the federal government had "done," it might be grounds for a war-crimes tribunal, Brown went him one better: "It's almost genocide of a whole generation. You can't call it a war crime because of [political necessity], but you'd have a pretty good case."

Since he is an actual candidate for president of the United States, Bill Clinton didn't go that far. But he did seem to buy into the brain-dead city politics as usual: that the urban "crisis" is entirely the fault of, and fixable by, the federal government. He did not ask David Dinkins why school custodians in New York get paid an average of $57,000 per year and have to mop the cafeteria floor only once a week, or why the number of city employees continued to increase dramatically *after* Reagan-Bush cutbacks began. He did not point out that the social anarchy that flows from an 80 percent out-of-wedlock birthrate in poor black communities is far too complex a phenomenon to be blamed merely on federal neglect.

But then, Clinton spent the week avoiding the issues of real concern to New Yorkers. He roamed the periphery of the urban experience, acquiescing in gimmicks like gun "buyback" programs and urban enterprise zones (no businessman in his right mind would locate in a war zone, regardless of the tax breaks). His original, compelling message of reciprocal obligation—that government must provide more opportunities for advancement, but the poor have to meet certain standards of behavior in return—was heard infrequently and then, tepidly.

"The problem isn't race," he told the Hasids. But it is, of course. The chasm of misunderstanding and distrust between black and white New Yorkers deepens daily. As Senator Bill Bradley—who has become America's most eloquent politician on this subject—pointed out in a strong speech on March 26, crime is at the heart of it: "At core, it is a fear of young black men. . . . Many white Americans, whether fairly or unfairly, seem to be saying of some young black males, '. . . You snatch a purse, you crash a concert, break a telephone box, and no one, white or black, says stop. You rob a store, rape a jogger, shoot a tourist, and when they catch you, if they catch you, you cry racism.' " (Bradley also takes pains to acknowledge white racism as America's original sin.)

This is where a real discussion of urban problems should begin: "When politicians don't talk about the reality that everyone knows exists," Bradley went on, "they cannot lead us out of our current crisis." This is the sort of thing Bill Clinton *used* to say. Nowadays, though, he doesn't inhale. ■

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On Madison Avenue/Bernice Kanner

IMAGE-INATION

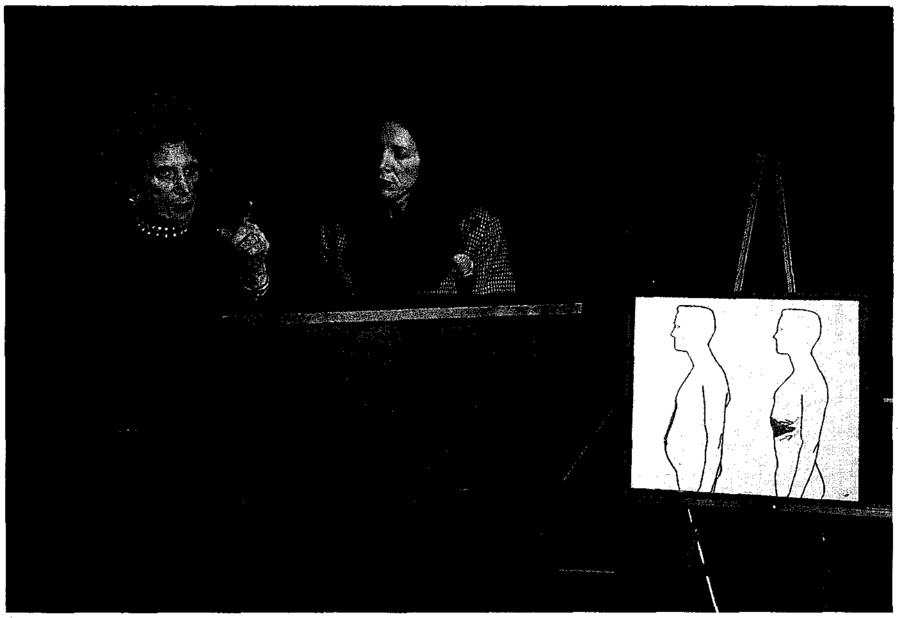
MAKEOVER MIRACLES

MAYBE PAUL TSONGAS WOULD HAVE COLlared the nomination with Dorothy Sarnoff's help. The Democratic hopeful exuded credibility, sincerity, and concern, but what about joy and ease? Enthusiasm? Authority? "His delivery is nasal and phlegmatic," says Sarnoff, the chairwoman of Speech Dynamics image consultancy. (He could have made it more resonant by practicing the Sarnoff Squeeze.) "His lips go up on one side" (exercises could even them out), and he wears a dubious expression ("He has to look assertive").

Sarnoff's is one of 250 companies listed in the *1992–93 Directory of Personal Image Consultants* offering voice and grooming lessons, color and wardrobe analysis, and instruction in corporate etiquette. From these agencies you can learn how to correctly: tear toast (into small pieces), hold a glass (by its stem), and handle a wine cork. ("Don't smell it; rather, feel it for moistness and check for dark lines indicating whether moisture has seeped in," says Frederick Knapp, president of his own image-consulting firm.)

I opt for the grande dame of the field for a one-stop consultation. Sarnoff *has* directed clients to Turnbull & Asser for colorful shirts and ties and shown them how to eat artichokes. But she's more concerned with teaching them how to adjust their attitude to gain mental control, to contract their "vital triangle" for physical control, and to turn "from executive neutral to executive dynamic" by radiating "authority, concern, credibility, and enthusiasm."

Since 1968, Sarnoff has prepared 70,000 politicians, newscasters, celebrities, businesspeople, and ordinary folk for cold sales calls, PTA speeches, formal business presentations, TV appearances, job interviews, even dinner parties. She got Jimmy Carter to tone down his insipid grin, Paloma Picasso to lower her chill factor, Danielle Steele to work the title of her latest book into interviews, Menachem Begin to jettison his sinister-looking black eyeglasses, Pat Schroeder to don earrings, and Children's Television Workshop founder Joan Ganz Cooney to breathe normally when panicked. ("Contract the muscles in the vital triangle just below the chest. The muscles should contract the way they do when you push against a wall or a desk," coaches Sarnoff. "The Sarnoff Squeeze [a contraction of the abdominus rectus muscles to generate energy] is to nervousness what the Heimlich maneuver is to choking.")



WORK ETHIC: *"Say the speech aloud and you own it," Sarnoff (left) instructs Kanner.*

Sarnoff has worked over Larry Hagman, Johnny Miller, Tina Brown, and William Casey—she was the first to tell the late CIA director that he had sweaty palms and dandruff. Sarnoff's first book, *Speech Can Change Your Life,* originally published in 1970, has had sixteen printings. In the eighties, she published *Make the Most of Your Best* and *Never Be Nervous Again.* After Ogilvy & Mather sent two executives to be overhauled, the ad agency bought Sarnoff's company in 1974.

"Everyone's nervous," Sarnoff says as she tells me to stride—eyes sweeping the room—to the lectern. It has the requisite inclined shelf with flange to keep my papers from sliding, full frontal incandescent lighting (the most flattering kind), a microphone with more bass than treble (to give a lower, richer tone), and is surrounded by twelve armchairs ("Armless ones demote you") arranged in an intimate semi-circle. "A top lawyer who'd been in therapy for nine years came to me after he'd faked a heart attack to get out of speaking at the Waldorf," she says. "The perspiration on Richard Nixon's upper lip during the TV debate with Kennedy in 1960 killed his election campaign. Remember, create a strong presence and dispel nervousness," she adds, then whispers the Sarnoff mantra: "Memorize and repeat to yourself, 'I'm glad I'm here. I'm glad you're here. I care about you. I know that I know.' That tells the listener, 'I can carry your burden.' "

"A good speaker's spirit enters the soul of the listener," she continues, paraphrasing John Milton. "If you're not comfortable, your audience will be uncomfortable. When you're at ease and seem to enjoy presenting, your audience is at ease. You're in control. Your sincerity and credibility create instant trust."

Later, as we review my videotape, Sarnoff asks how I like to wear my hair. Down, we decide, warms me up; tied back adds authority. The occasion should dictate the look. "How about your posture?" Sarnoff prods. I don't lean so much as sag—I resolve to contract my abdominals. Sarnoff shows me how.

She approves of the pace of my speech (about 170 words a minute), facial animation (not a plastered smile or horizontal pull of the muscles but vertical "love apples" in my cheeks), poise (no fidgeting, "uh-huh"s, or "you know"s), and clothes—a bright red-and-gold jacket over a plain green dress with a cowl neck. "In red, you're ahead," she says. "Blue's for you. Green's in between. Dress up rather than down," she exhorts.

Scarves and chokers are great brighteners—unadorned necks capture the light and distract attention from your face—and as I study my tape, it's obvious that I *could* use a bit more makeup for definition. And I could do with less nasality. "Say *low, low, low,* and see if you can

Photograph by Ed Quinn.

feel chest resonance," Sarnoff instructs, placing my hands on my heart and stomach. She's not satisfied and puts them on my nose. "Can you feel the vibration?" I do, but correcting my voice, which comes so naturally to her, is so hard for me.

"What speakers have commanded and held your attention?" Sarnoff asks. Mario Cuomo and John Kennedy, I reply. (Kennedy is the most popular response.) Clients often cite Martin Luther King (a "velvet cadence"), Franklin Roosevelt, Winston Churchill, Barbara Jordan, and British Labor Party leader Neil Kinnock. Sarnoff doesn't promise to make her customers rival *them,* but if they do what she shows them and it doesn't work, they get their money back. Sarnoff has never returned a dollar.

Born in Flatbush, Sarnoff learned some of her tricks when she played the Siamese head wife opposite Yul Brynner in *The King and I.* (Sarnoff also appeared in thirteen operas and three other Broadway plays.) Watching Brynner lunge against the backstage wall before curtain to dispel butterflies led her to the Sarnoff Squeeze. (The squeeze can also help control feelings of pain and cold, reduce stress and depression, and counteract motion sickness.)

When Oscar Hammerstein asked her to help raise money for a revival of *Oklahoma!* at City Center, Sarnoff's speech was so riveting that others asked her to beat the drums for them. In 1968, she rented a salon at the St. Moritz, hired a technician and a cameraman, and transformed ten trial lawyers, thereby launching her business.

Sarnoff shows me how to sit (with my "fanny back," legs crossed, hands clasped in front of me, and body inclined slightly forward), how to stand (with my weight evenly distributed on the balls of my feet, rib cage high, and stomach muscles contracted), and how to foil hostile questions (answer them succinctly and with a smile on your face). She also shows me how to speak. "So many giants at their desks are pygmies at the lectern. They're ill-prepared," she says. "Memorable one-liners don't come from last-minute inspiration. Polished, spontaneous-sounding talks come from hours of long, hard work. Say the speech aloud and you own it," she adds. Take the word *rehearse,* cross out the last two letters, and you're left with *rehear*: Rehear it four times.

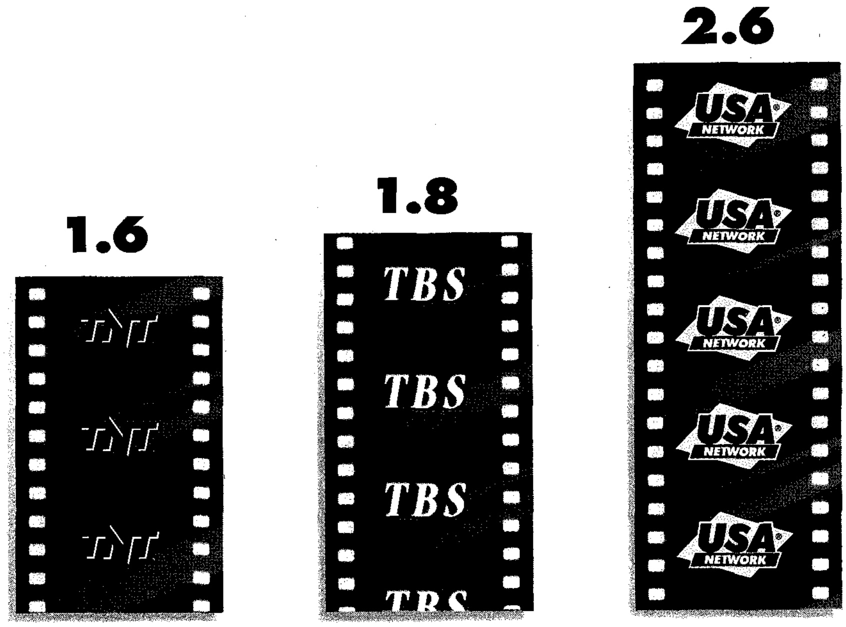
The major mistake speakers make is going on too long in language better for their pen than their tongue. "The mind cannot accept what the seat cannot endure," Sarnoff snaps. "George Bernard Shaw once apologized to a friend for a long letter. 'I didn't have time to write a short one,' he wrote."

And for heaven's sake, never tell the people in the audience what you're going to tell them: Just tell them. Sarnoff suggests repeating the same word or words at regular intervals and having an unpredictable opener—an anecdote, quote, question, or even one provocative word like "Money!" She recommends a "socko finish that's like a high note in an aria. Its cadence then should trigger applause."

She shows me how to turn my script into "fast food for the eyes" via her phrase-a-line technique—big letters beginning at the left-hand margin and grouped by idea or phrase. "That should keep your eyes up most of the time, continually sweeping from one side of the room to the other. I learned from studying John Kennedy's tapes to look from eye to eye of the person you're talking to; it varies the amount of white showing in each eye, which makes them sparkle.

"Persuasion is 8 percent content, 42 percent appearance, and 50 percent delivery," she instructs, calling herself an artist and me her canvas. "Never relax," she reminds me. "You need body tension, like a tennis player about to strike a ball." ■

NO EQUAL.



Source: NHI 1/27/92–2/23/92 (MONDAY–SUNDAY 8–11 PM)

The Bottom Line/Christopher Byron

QUEEN'S GAMBIT

LAST GASP: *Can Mr.* Chutzpah *save Mrs. Mean?*

DERSHOWITZ'S LEONA APPEAL

DID THE QUEEN OF MEAN GET REAMED BY A plot between government prosecutors and her own accountants? That's the startling argument a team of lawyers headed by Alan Dershowitz plans to put forward on behalf of Leona Helmsley in an oral argument this week in U.S. federal court downtown. It's Dershowitz's last-gasp effort to win a retrial for Helmsley on her 1989 tax-evasion conviction.

It's hard to feel much sympathy for a billionaire bitch who apparently cheated on her taxes only to turn up on *20/20* blubbering and whining in front of Barbara Walters after being caught. But what if she's telling the truth? Millions of Americans use family-owned businesses to buy personal items; they just make sure, come tax time, that the personal expenditures don't get charged to the business, creating illegal tax deductions.

Yet in Leona's case, that is precisely what the government said she did, chiseling the government out of $1.7 million in income taxes in the process. Specifically, said the Feds, Helmsley improperly charged to various Helmsley businesses personal expenses ranging from cosmetics and underwear to an elaborate, computer-controlled stereo system.

Her real-estate-magnate husband, Harry, owner of more than 50 million square feet of commercial and hotel space around the country, was also allegedly part of the scam. But at 83 years of age and in failing health, he was not required to stand trial for the crimes along with his wife.

On the face of it, the idea that an elderly and childless couple with legitimate after-tax income of just over $44 million during the 1983–1985 period in question would have risked prison in order to boost it by $1.7 million more through phony tax deductions seems absurd. Yet the government explained the motive as greed.

Thereafter, the government argued, Leona Helmsley and two top Helmsley-organization officials tricked the company's outside accounting firm, headed by a CPA named Gerald Marsden, into preparing false tax returns. Specifically, the government argued, Helmsley fed Marsden's firm altered invoices and other documents, deceiving them into thinking that her personal outlays were actually business deductions.

Nonetheless, U.S. District Court Judge Thomas P. Griesa has agreed to let the Dershowitz team argue for an evidentiary hearing that Helmsley's lawyers say will show she had no part in the fraud. The lawyers say they have come up with new information proving that any accounting chicanery that took place did not involve Leona at all but went on behind her back, involving her own subordinates and Marsden. Moreover, say her lawyers, the government knew everything Marsden knew and went along with the deception to win a headline-making conviction.

Why Leona's subordinates would have allegedly wanted to conspire with her tax accountants, while keeping Leona herself in the dark, is something Helmsley's lawyers say they don't want to go into until the hearing this week. Nonetheless, there seems little doubt that a number of invoices were altered to make them look like business expenses only after Leona had initialed them for payment as legitimate personal expenses.

In one particularly vivid example, Helmsley initialed as "OK" a bill for $36,392 for stereo equipment that was clearly identified as having been bought for installation at the couple's Greenwich estate, Dunnellen Hall. Yet the tax accountants wound up deducting as a business expense exactly the same amount of money, from precisely the same Helmsley-initialed bill—only in this case after the bill had been altered with correcting fluid and been made to appear as a "security/audio system" for a Helmsley office building at 230 Park Avenue.

When the two documents are compared, the evidence of alteration is obvious. Yet it would seem to defy common sense that if Leona had undertaken the alteration she would have first initialed, then failed immediately to destroy, the very document that would have incriminated her.

If the Dershowitz team can prove its contentions, the appeal will itself make headlines. But if it can't, Dershowitz's reputation as America's most successful appellate lawyer is bound to suffer. Just last week, he sustained a highly publicized setback when he lost an appeal to keep ex–heavyweight champion Mike Tyson free on bail pending arguments for a retrial on his rape conviction.

In the case of Leona Helmsley, Dershowitz has long contended that the 71-year-old hotel baroness was haled into court not because she was a tax felon but because she was an easy way for then–U.S. Attorney Rudolph Giuliani to press ahead with his war on white-collar crime. Here was a defendant who simply reeked of convictability. She was rich, she was arrogant, and she had recently been the subject of a book that portrayed her as spiteful, vulgar, and nasty-tempered.

In contrast to cases such as the corruption prosecution of Bess Myerson, which resulted in her acquittal, or the similar acquittals of Saudi financier Adnan Khashoggi and former Philippine first lady Imelda Marcos for looting that country's national treasury, the case against Helmsley produced a seeming Niagara Falls of

Photograph by Nola Tully/Sygma.

incriminating evidence. Among the most damning: hundreds and even thousands of invoices, purchase orders, and related documents. All seemed to show that personal and home-renovation expenses authorized by Leona were being charged by her accountants—apparently on Leona's instructions—to various Helmsley businesses like the Graybar Building or the Park Lane Hotel.

To top it all off, there was even a maid at Dunnellen Hall—where many of the improperly written-off expenses had been incurred—who testified to having heard Leona disdainfully declare, regarding the IRS, "Only the little people pay taxes."

The appeals team, however, claims that once the trial began, the government withheld from the defense certain evidence that, had it been known to the jury, would have destroyed the government's entire case.

For one thing, say the lawyers, prosecutors obtained their most damning testimony against Helmsley from her own tax accountant, Marsden. But, they say, Marsden testified only after the government agreed to drop a prosecution of him in an unrelated case. At the trial, the prosecution explained that it had dropped its other, unrelated case against Marsden on the grounds of "insufficient evidence."

In fact, says Harvey Silverglate, a Dershowitz colleague in the case, the evidence against Marsden was overwhelming. Among other things, the government had already extracted guilty pleas from two of the participants in Marsden's alleged scheme, turning the men into cooperating government witnesses against Marsden himself. Then, two weeks before the Helmsley case was due to go to trial, the government decided to drop the case against Marsden entirely.

"The claim that the government lacked sufficient evidence to prosecute Marsden when it had already accepted guilty pleas from the two others is just not credible," says Silverglate. "This is a violation of what is known in the law as the Brady Rule. If the prosecution comes across evidence that would help the defense—in this case, evidence showing that Marsden's testimony would not be truthful—but keeps it secret, the Supreme Court has held it to be grounds for reversal."

Additionally, says Silverglate, new evidence has lately come to light as a result of a recently completed accounting analysis of yet more of the company's books and records. This evidence appears to show that government witnesses lied when they said they were deceived by Mrs. Helmsley into making improper accounting deductions. How so? Because, explains Silverglate, it turns out that the accountants were actually maintaining dual sets of accounting ledgers—one for tax purposes and the other for the company's own internal record-keeping.

Government prosecutors in the case have denied these charges under oath. "I can also state unequivocally that the Helmsley case and Marsden's status as a government witness in that case did not enter into my decision in any respect," said assistant U.S. Attorney Robert Cramer in a sworn affidavit. "After reviewing all the evidence, I concluded, in the unfettered exercise of my best professional judgment, that there was insufficient evidence to warrant a prosecution."

A spokesman for Marsden, who declined to comment publicly on the matter, also dismissed the claims as "outrageous and absurd," arguing that the allegations had "previously been made and repeatedly rejected and found to be without merit."

Baseless or not, this much is certain. Helmsley remains indisputably a vivid symbol of what can happen to people who don't pay their taxes—perhaps even through mistake or oversight. As a result, should Dershowitz's plea fail, Helmsley will soon be presenting herself to federal marshals to begin serving a four-year sentence in the federal correctional facility in Lexington, Kentucky. The date the sentence is set to begin? When else but April 15. ▬

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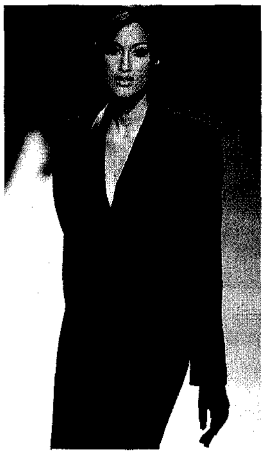
A MANY-SPLINTERED THING

Montana.

Gigli.

Ozbek.


Armani.

Lagerfeld for Chanel.

FALL FASHION FROM EUROPE

THE BUYERS FROM BARCELONA WERE sweating in their leathers. Trying to get to Belgian designer Martin Margiela's fashion show, they'd ended up at an RER express-train station in Juvisy—a suburb of Paris twenty kilometers from where they'd started near the Champs-Élysées. Worse, the girl in the information booth there had no idea how to get to rue Cantangrel, where Margiela's show was about to begin. Like the rest of the fashion army entering its fall 1992 campaign, the buyers from Barcelona were feeling lost and put upon.

Finally, they made it to Margiela's show, held in a sprawling, dust-mite-infested Salvation Army store complete with kettles for contributions. Here was fashion for a time of distress and distrust. Margiela's seventies-ugly silhouettes, frayed hems, unfinished seams, and other acts of deconstruction are now in the mainstream, right alongside the new magazine *Sans Nom* and NN Studio, the no-name collection by Romeo Gigli's former partners. Margiela doesn't sign his designs; his label is a blank piece of white fabric. But don't be fooled: Though he plays by new rules, Margiela is making fashion out of anti-fashion, and that's made him the man of the moment. He's the alchemist making gold from the ash that fashion became at the end of the burnt-out eighties.

To be sure, there's still a designer crisis. Some (Thierry Mugler, Franco Moschino, and Myrène de Prémonville) didn't show at all this season. Many others (like Krizia, Versace, Ferré, Armani, and Montana) focused more attention on lower-priced lines. Despite—or perhaps because of—all this, Milan and Paris had their best ready-to-wear seasons in years, with nearly two dozen perfectly conceived and executed collections.

Still, fashion is in flux. Designers are in revolt. Labels demand to show when they want to, and let fashion's professionals eat . . . airline food. Some ambitious ready-to-wear designers now want to show in January along with the haute couturiers—whom, in the very next breath, they deride as emperors without clothes. Others are changing their shows from March and October to February and September in order to gain more lead time on the manufacturing process. The system is breaking down. "Every day is a problem," says Jacques Mouclier, head of the Chambre Syndicale, the Parisian fashion federation.

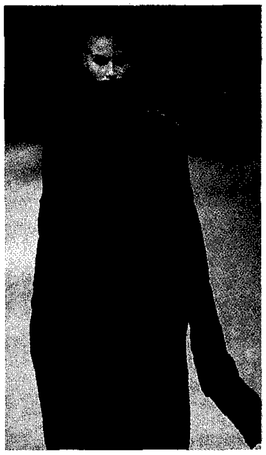
Remember how simple life used to be, when all that mattered was hem length?

"The good old days are finished," says Krizia's chairman, Aldo Pinto. "You have to work with this new reality." Small wonder that everybody's fussin' and feudin'. Rivals Giorgio Armani and Gianni Versace threw muscle-flexing post-show parties in Milan, trying to out-hip each other with transvestites and roses versus

Lagerfeld for Fendi.

Yamamoto.

Versace.


Comme des Garçons.

Ferré.

Photographs: top left, top right, bottom left center, bottom right center, Charles Gerli; all others, Corina Lecca.

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rappers and hot dogs. Karl Lagerfeld infuriated fans of Martine Sitbon by hinting that he might take over her designer's post at Chloé.

The most talked-about new newsletter of the season, the English version of "The Parisian Diary of Miss Angeline," starring characters like Louella Sycophant and Princess Roberta Gottahavitz, poked bitchy fun at everybody. But skins are wearing thin. The *Times Magazine*'s Carrie Donovan, Suzy Menkes of the *International Herald Tribune,* and *The New Yorker*'s Holly Brubach were banned by Valentino, Versace, and Saint Laurent, respectively. The last house was also snappish with *Vogue* for using Chanel outfits on its Paris-cocktail-party invitation.

Lacroix.

Miyake.

It was at that party that Linda Evangelista's husband-agent warned me that I would never take another step in Paris if I ever wrote another word about the model. Meanwhile, she could be found walking with Karen Mulder after Claude Montana's beautifully realized collection. A retailer complimented them on the show. "Thanks," Evangelista said with a jaunty wave. "We'll take the credit."

So what were the designers doing while the models were designing? "It's easy to be depressed," says Lagerfeld, "so the story now is to fight, to have energy, to do *something.*" Jean-Paul Gaultier agrees: "Everything needs to change." The fashion monolith has fractured. Like the rest of the world, it's been Balkanized. And chaos is a brilliant breeding ground.

It seems right to pause here and recognize one splinter republic, home of the designers who are making clothes that are both stylish and wearable, as opposed to momentarily interesting or photographable. The king in this land is Giorgio Armani, with his shapes that never shout. Jil Sander, Gianfranco Ferré, Gucci, Hermès, and Prada all produce achingly appealing clothes that strike a bold balance between austere silhouettes and the world's richest fabrics. Knits at Sonia Rykiel, Missoni, and Krizia stand out. And Valentino, Ferré at Christian Dior, Ferragamo, Saint Laurent, Ungaro, Chloé, Mario Valentino, and Genny have solid lines, too. "After all the rest has been tried, *why not* wearable?" asks Nino Cerutti, whose 1881 label is another quiet success.

Who is hot? Gianni Versace is having a moment with his S&M–strapped ranchwear, but Karl Lagerfeld still rules. He breathed fresh life into deconstructed cavewoman furs at Fendi. With his perfect pitch for modern proportion and his new sheer fabrics, this fashion dictator made the long-skirt argument persuasive at his signature collection. And then, turning ditzy democrat, he went from green tweed to red leather, hitting most stops in between, in a breathtaking Chanel idea storm.

Claude Montana is nipping at Lagerfeld's heels with a collection so superbly tailored and precisely executed that critics guessed it was cut with an X-Acto knife, or even Excalibur. Dolce & Gabbana broke out of the Milanese pack with their signature and Complice-label lines, taking a trip around the world of fashion options from chinoiserie to men's ties with bare *bustiers* and suspender trousers. Hervé Léger countered the talk of long-skirt dominance with his stretch-bandage dresses, the season's sexiest. And Christian Lacroix is finally rising above the bad advice, bad timing, and hyped expectations that first hobbled him. He's hit his stride whipping up fantasy, period elements, and folklore motifs into affluent finery.

The Japanese are back, weird as ever but suddenly wearable. At Comme des Garçons, Rei Kawakubo's march of long black dresses was a haunting comment on female vulnerability and fury. For the first time, Issey Miyake's crumpled-and-pleated-fabric experiments looked sinuous and sexy, not serious. Yohji Yamamoto, known for impeccable tailoring, added some welcome humor with hammered-gold hands and arms that wrapped shoulders, pinched bums, and even cradled a model's pregnant belly. Newcomer Kohji Tatsuno cut some nice suits and made one piece of fashion art you'd like to smell as well as see—an evening skirt of tulle pouches filled with fragrant dying red roses.

Hermès.

Lagerfeld.

Oscar de la Renta is proving himself the equal of any Parisian designer catering to the haute bourgeoisie. Other émigrés created worlds of their own. Americans Andre Walker and Isabel Toledo were both energized by showing in Paris. Walker's nut prints and hip skirts were as accessible as they were eccentric. In Milan, Rifat Ozbek's jewel-tone velvet uniforms had a dual inspiration: Lakota Sioux meets Confederate officer.

Back in Paris, Vivienne Westwood revived Hollywood glamour with a nudge, a wink, and denims printed with blown-up images of Marlene Dietrich. Helmut Lang's cunning thermal fabric clung seductively to female curves. Maurizio Galante's Romeo Gigli–inspired designs made a mark. Gigli himself offered one of his best collections yet, rocketing an Edwardian muse into outer space in laminated and pleated fabrics, knit spiderwebs, and laser sequins. His styles combined familiar inspirations (Poiret plus Balenciaga) with new strains from postwar Dior to pop Pierre Cardin.

Valentino.

Gaultier.

But this year, no one mixed a message cocktail like Jean-Paul Gaultier. His collection was a comment on Europe at the moment of confederation, its soundtrack a murmur from great Continental films, its style a mélange of sexed-up Nordic sweaters and other twisted L. L. Bean–style classics. There were jackets with attached cigarette loops and pockets that unfold into organizers, red ciré corsets, Wicked Witch of the West shoes, pants with purse-size back pockets, tuxedos with holographic lapels, and a series of headpieces that are tiny little worlds, one a working bar with corkscrew, glasses, and airline bottles, another a vanity with mirror, brushes, and curlers.

Finally came the bride, her "veil" six rolls of toilet paper that trailed behind her like a train. Just before disappearing, she blew her nose in it. So much for the fashion system. ■

Photographs: top row right, bottom row right, Charles Gerli; all others, Corina Lecca.

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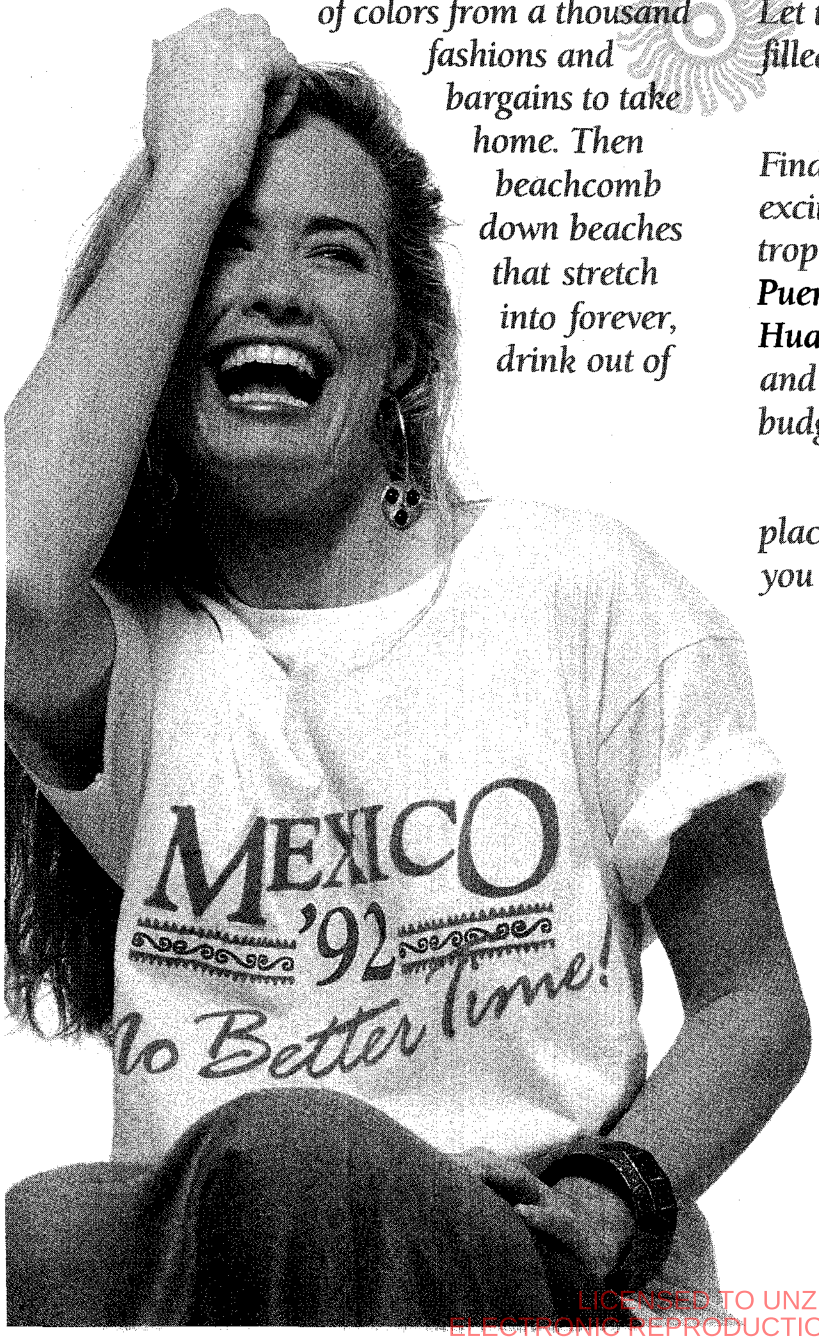

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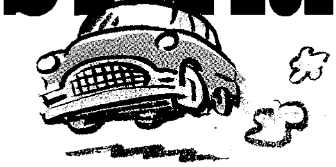

EDITED BY CHRIS SMITH

BRIEF LIVES

CHOICE SOPHIE

With her thick blonde curls, sky-blue eyes, and beestung lips, singer-songwriter Sophie B. Hawkins resembles the classic 1890s Gibson Girl. But no Gibson Girl ever posed a question like this: "Do you love your mother?/ 'Cause God I love mine/ In a dream she let me love her/ Gotta hand it to my mind."

Hawkins, 25, is full of surprises, both on her first album, *Tongues and Tails* (Columbia), and in her life story: Her mother, a writer, used to get stoned and pull young Sophie out of school to go contemplate Coney Island. Hawkins grew up worshiping David Bowie and wanting to play the drums; her aunt Linda, a masseuse for Paul Simon, introduced her to Nigerian master drummer Baba Olatunji and his troupe, and Hawkins moved into the Ansonia with them when she was fourteen. Later she kicked around virtually homeless, played the Catskills resort circuit with a cover band, checked coats at Orso, and toured as a percussionist with Bryan Ferry.

All the wild years come out in her eclectic, sometimes mystical pop music. "There's a divine creativeness in all my relationships," Hawkins says. "Something comes out of all the fear, all the pain, out of the struggle of being intimate with something so deep as life."

Hawkins also knows how to keep things effervescently simple, as in the irresistible dance beat of "Damn I Wish I Was Your Lover," a song *Billboard* called "a potential single of the year." Hawkins runs the gamut of emotions on *Tongues and Tails,* her voice fragile one moment, primally explosive the next, from rave-ups like "Carry Me" to a childlike version of Bob Dylan's "I Want You." Though at times she sounds like Madonna, Hawkins's lyrics are frankly sexual without being cheaply naughty.

With a wide-eyed innocence that would sound impossibly coy coming from someone more conventional, Hawkins muses about her bright future. "All of a sudden, I'm part of a big conversation, like walking into this big world party," she says. "Someone will hear me for the first time, they'll ask me a question I've never thought about—it's going to be fascinating." Ken Micallef

FUJI RDP
RDP 5
FUJI RDP
RDP 16
FUJI RDP
RDP 17
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☐ Thirty-six-tablet bottle of No-Doz at Kaufman Pharmacy, 557 Lexington Avenue, $6.49.

☐ Joint return with two W-2 forms, at H & R Block, 3584 Broadway, $32.

☐ *J. K. Lasser's Your Income Tax Software,* at Tower Books, 383 Lafayette Street, $74.95.

☐ Braun pocket calculator with alarm clock, at the MOMA Design Store, 44 West 53rd Street, $85.

☐ Black Tizio desk lamp, at the Lighting Center, 1097 Second Avenue, $239.95.

ART BEAT

MAGICAL MYSTERY TOUR

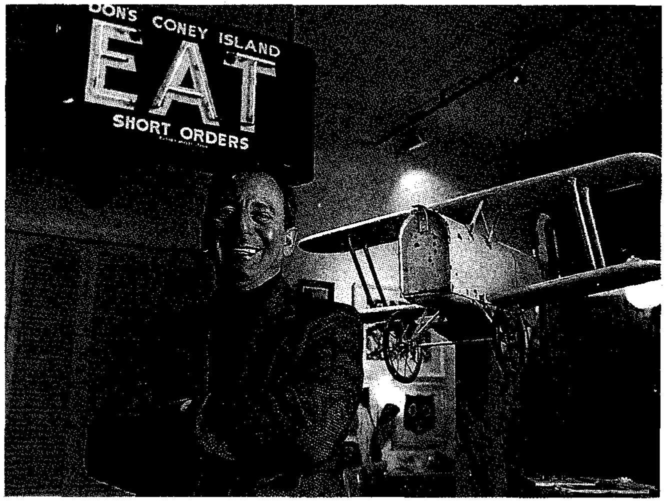
WHEN THE WRITING GETS tough, the tough go shopping. Consider Michael Florescu. His novel—about a butler—just wasn't happening. The characters weren't cooperating. So he stopped typing and let them die.

Grief-stricken, he began frequenting garage sales. He became a scholar of gewgaws. "What I think I was doing," Florescu theorizes, "was looking for cheap objects. Trash."

Misbegotten ceramics. Blighted fabrics. Tumblers. Then, he began to hear voices. The ghosts of writer's block. Specifically, that unfinished butler—whose name was Gilbey. He kept saying, "If you *collect* me, I will come." Or something like that.

Flush with vision—and desperate to regain his muse—Florescu built a shrine. He filled it with trinkets Gilbey might have owned. He threw in the ceramics, fabrics, and tumblers.

Florescu was looking for inspiration. But he became fascinated with the objects, the exercise itself. Now the Gilbey Archive (52 Greene Street) is open to the public, through summer.



The butler inspired it: Michael Florescu in the Gilbey Archive.

Florescu, 54, sprinkles Gilbey over 1,200 square feet. There's a lamp in the shape of a duck, an entire wet bar. Also: neon signs, an antique bicycle, tacky paintings. He's amassed 1,000 pieces over four years; 100 are displayed at any one time.

Almost all are for sale. Gilbey's "personal ashtray" costs $10; you'll need $2,250 for a vintage gasoline pump. (Why a butler would have owned a gasoline pump is never explained. Nor, perhaps, should it be.)

As you enter the show, you're handed a Walkman. You push PLAY. Then you hear jazz and the words "Welcome to the Gilbey Archive. . . . " What follows, a parody of a self-guided tour, lasts twenty minutes (not including intermission). It dissects, quite historically, the personal effects of a man who doesn't exist.

The effects are all you get—you're not shown a likeness of Gilbey, nor is he physically described. The tape changes every few months.

The narrator is Florescu. In the timbre of Sir Kenneth Clark, he explicates bric-a-brac. Occasionally, it's scandalous.

"I'm satirizing the notion of the great collector," Florescu says. "We can gain aesthetic enjoyment from *any*thing—even pieces that were once thought of as purely disposable."

For convenience, Florescu has allowed Gilbey to collect a wide range of ephemera. But there are limits. Gilbey did serve an aristocratic family, and he couldn't bring just anything into his quarters.

"Yes," says Florescu. "Mr. Gilbey and I were opening more of his crates the other day, and I would like to emphasize that there was absolutely *no* dark-brown furniture." BOB ICKES

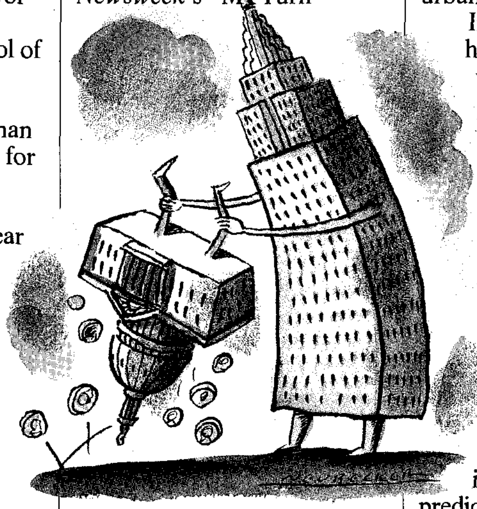
CIVICS

The Wizardry of Oz

MOST PEOPLE CALL HIM Oz, but David Dinkins calls him Mr. Mayor. Who is this gregarious 67-year-old in the fire-engine-red bow tie? It's Osborn Elliott, former deputy mayor of New York City, former dean of the graduate school of journalism at Columbia, former editor-in-chief of *Newsweek*, current chairman of the Citizens Committee for New York City, lifelong concerned citizen.

One morning about a year and a half ago, Elliott decided dramatic action was needed to fight the disintegration of his hometown. He knew other cities were falling apart as well, and he came to believe that a primary culprit was the billions in federal dollars that had been stripped from the cities. According to City Hall, $9 billion in federal aid has been cut from New York alone in the past ten years. "So I thereupon seized the only weapon that I've ever owned," Elliott says, "which is an ancient Royal typewriter, and I wrote an angry piece saying the time had come for a march on Washington."

Elliott had no trouble placing the piece in *Newsweek*'s "My Turn" column last April. The U.S. Conference of Mayors endorsed the idea and is helping to plan the march, scheduled for May 16; so far, 70 cities have assembled contingents while Elliott has been "schlepping around the country" selling the idea, handing out buttons that say SAVE OUR CITIES! SAVE OUR CHILDREN! Specifically, he wants to take the "peace dividend" and channel it to urban areas.



Incidentally, when Elliott has an idea, it's often worth paying attention. Some years back he gave his friend John Guare an idea after he and his wife, Inger, were visited by a young man claiming to be Sidney Poitier's son; the playwright took note, and *Six Degrees of Separation* was born.

Last year, Elliott said he wanted 1-million Americans to march, but today he isn't making specific predictions. "I'm beginning to get the feeling that this is going to be a very successful event," he says. "But it's not just a one-shot event—this is going to be the kickoff of a sustained political campaign aimed at changing the priorities of this country." LESLIE BRENNER

Photograph by Porter Gifford. Illustration by Robert Neubecker.

FEUDS

SPLITTING HAIRS

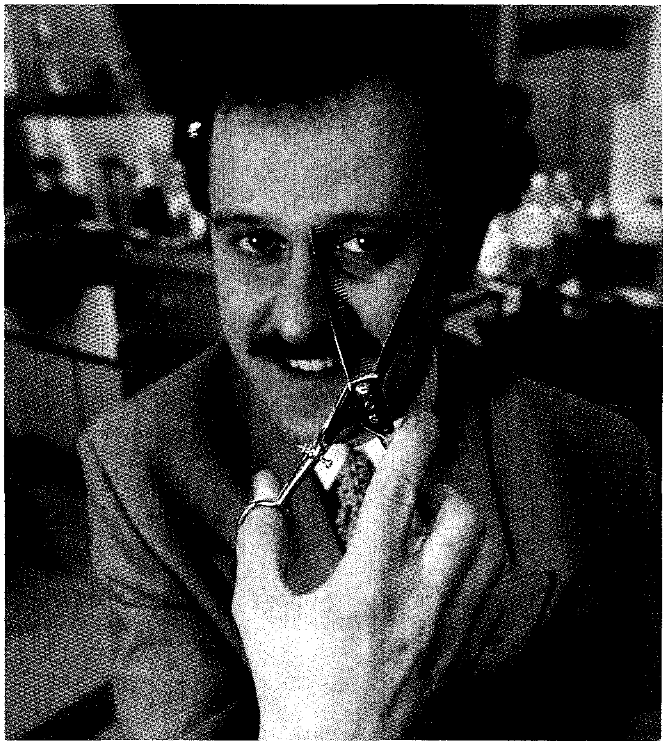
THOUGH CATFIGHTS AT NEW York's top women's hair salons are so commonplace they're almost a cliché, a struggle between two of the city's top barbers has some powerful men ready to tear each other's hair out.

The struggle began when Gio Hernandez—whose salon at the Pierre Hotel served Al Pacino, Lee Iacocca, Mort Janklow, and George Steinbrenner—died in 1989. His memorial service was attended by more than 225 of the city's elite, and his head stylist, Dominique de Anfrasio, gave the eulogy. "It was terrible," says Dominique (his clients call him that). "He was like a mentor to me. At his funeral, speaking for myself and the staff, I said we will continue his dreams."

Then Gio's widow, Bertha Hernandez (she likes to be called Mrs. Gio), took over the salon. To hear Dominique tell it, the place fell into disarray. "All disorganized," he says solemnly, running his well-manicured fingers over his carefully trimmed mustache. Competitors were submitting bids to take over the lease, so Dominique did, too. When Mrs. Gio found out, she gave him 45 minutes to pack his scissors and leave.

Dominique moved into the Helmsley Carlton Hotel, and many of his loyal clients followed, including Roone Arledge and Francesco Scavullo. Then, he says, the threatening phone calls started—even phantom appointments that weren't kept. Mrs. Gio's lawyer disavows any knowledge of these calls.

Dominique relocated again, this time to his father's barber shop, on West 57th Street. "Roone Arledge's secretary would call and ask, 'Where are you *this* month?' They called me the Gypsy Barber."



Battling barbers: Dominique should soon head back to the Pierre.

The roving should end soon. Dominique was awarded the lease at the Pierre and plans to open Dominique Coiffure Pour Homme this spring. The lighting and "atmosphere" will be done by Scavullo. Haircuts, which take 30 minutes to three hours, will range from $50 to $200. "Don't call them cuts," Dominique pleads. "They are services."

The roaming may be close to an end, but the fighting isn't. Mrs. Gio has filed a $4-million complaint with the city's Human Rights Commission charging that she didn't get the space because she's a woman—a charge the Pierre denies. She's also threatening to sue Dominique for allegedly stealing her customers. And while Dominique has his clients throwing their weight behind him, Mrs. Gio has hers: People like limousine czar Bill Fugazy and real-estate mogul Lew Rudin have written letters in Mrs. Gio's behalf. Dominique's lease started on April 1, but Mrs. Gio has hunkered down among the blow-dryers, refusing to leave the Pierre. JEANNETTE WALLS

UPDATE

Two Rooms With a Viewpoint

THE COHEN BROTHERS Realty Corporation finally got what it wanted, which was Jean Herman's apartment, at 134 East 60th Street.

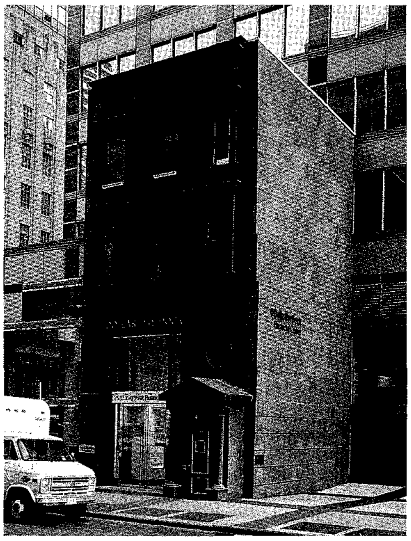
The saga ended two weeks ago, when the 69-year-old Herman died of cancer. A sometime public-relations woman, the vociferous Herman made headlines herself in the mid-eighties, when Cohen Brothers was buying out leases to build the 31-story skyscraper that now stands across Lexington Avenue from Bloomingdale's.

But Herman wasn't giving up her rent-controlled apartment—two rooms with bath for $168 a month—even though she could have received a settlement of about $800,000. So Cohen Brothers built its building around her, at great expense.

"She was a nice lady, a feisty New Yorker and all that," says an employee of Cohen Brothers, whose offices are on the twenty-seventh floor of the skyscraper. "But her name was not to be mentioned around here."

"She was afraid to leave the place for more than a couple of days," says her brother Harold, a lawyer. "She thought they might knock the building down. You know, the day of the funeral, they changed the lock on the door." Harold Herman now goes to the building manager to be let in to remove his sister's belongings.

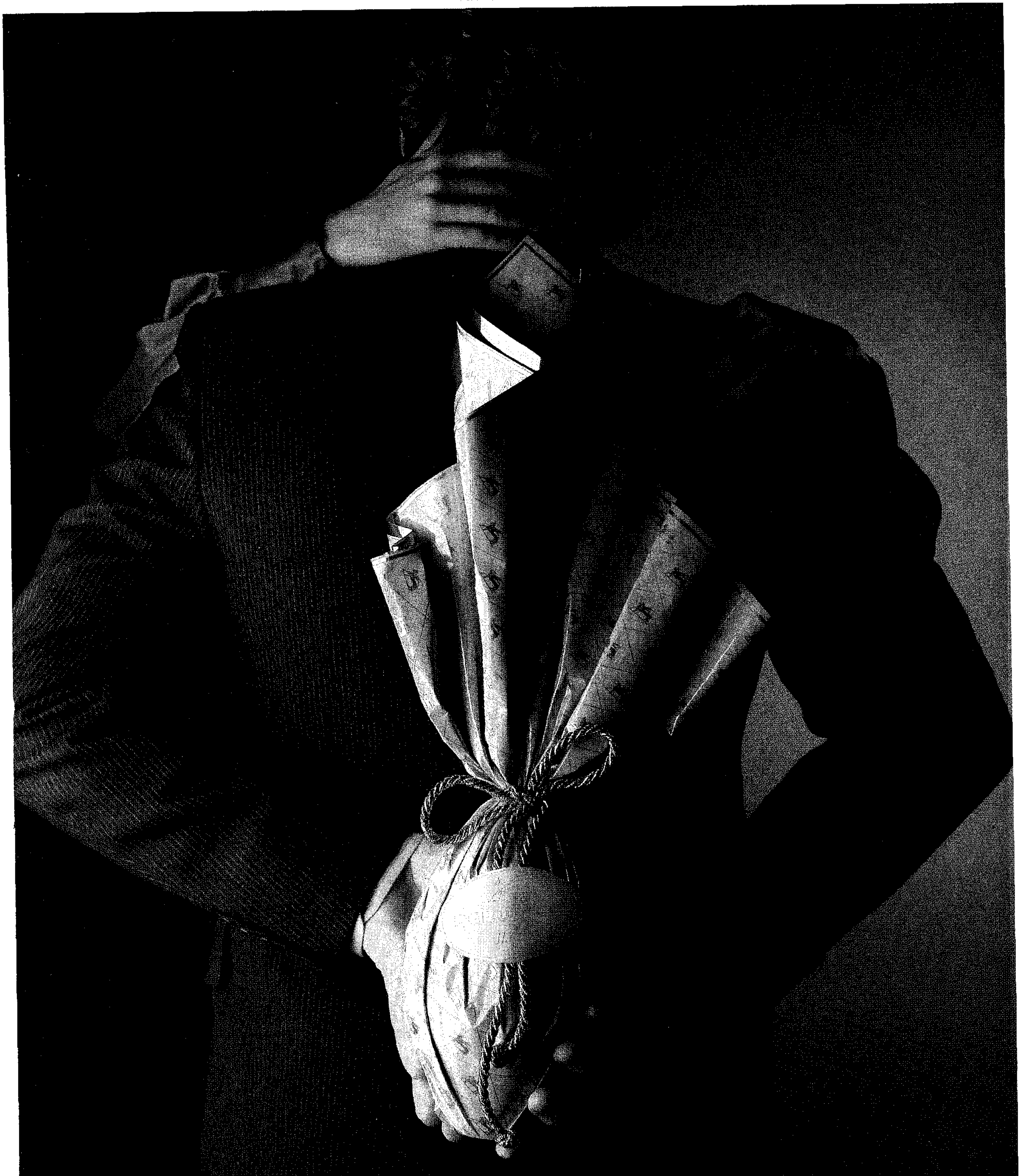
And what's to become of the prize in this quixotic real-estate battle? To knock down the apartment would mean, in effect, removing the skyscraper's cornerstone. Says a terse Cohen Brothers senior vice-president: "There are no plans right now for the apartment."



Herman's hermitage.

STEPHEN J. DUBNER

Photographs: top, Shonna Valeska; bottom, Andrew Garn.



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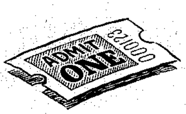
HOT LINE



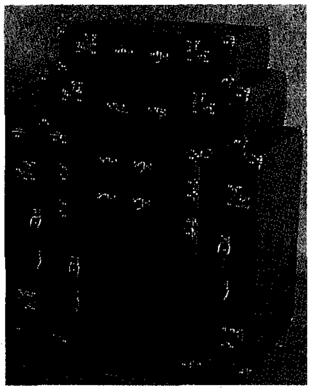
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

John & Wendy

RESTAURANTS

Tutto Italia!: What could be better than an evening devoted to nothing but Italian culture, style, and food by some of the greatest Italian chefs—from here and over there. All the tiers of the Metropolitan Opera House will be decorated as Tuscan villages, Venetian palazzos, Roman squares. Tickets are $500, and every last lira goes to Citymeals-on-Wheels. Sunday, April 12; 7 P.M.

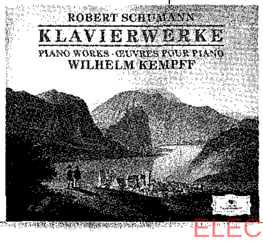


SHOPPING

The hot news from Paris last month was hemlines, followed by the new line of furniture from Jean-Paul Gaultier. A very talked-about piece, according to *New York*'s Michael Gross, was this bureau made out of suitcases and on wheels. For now, at least, it's available at Via Galerie, 4–8 Cour du Commerce Saint-Andre.

RECORDINGS

Robert Schumann, Piano Works: At last, a collection (four CDs) of the major Schumann piano works recorded by the legendary Wilhelm Kempff. Never calling attention to himself through tricks or effects, Kempff was and remains the perfect Virgil to guide the listener closer to the essence of the music (Deutsche Grammophon).


ROBERT SCHUMANN
KLAVIERWERKE
PIANO WORKS · ŒUVRES POUR PIANO
WILHELM KEMPFF

THEATER

A Streetcar Named Desire: There hasn't been a good Tennessee Williams revival in years—unless you were a fan of Kathleen Turner's Maggie the Cat a couple of seasons back. Well, maybe there's hope—after all, Alec Baldwin, Jessica Lange, and director Gregory Mosher are a promising trio. Opens April 12.

DANCE

Mark Morris, who's in these parts all too infrequently, brings his celebrated company to town for nearly two weeks. Premieres galore, yes, but there are also some familiar beauties. At the Manhattan Center Grand Ballroom (311 West 34th Street) from April 7 through 18.

MUSIC

German conductor Klaus Tennstedt, who's famous for canceling concerts, is scheduled to play at Avery Fisher Hall with the New York Philharmonic April 9, 10, 11, and 14. He starts on the ninth with Bruckner's Eighth.

The Riverside Symphony is probably the only orchestra in town celebrating Arthur Honegger's hundredth birthday this week. The program includes Honegger's Third Symphony. At Alice Tully Hall on April 9.

MOVIES

White Men Can't Jump: The same Ron Shelton who made *Bull Durham,* a sly, sexy comedy about minor-league baseball, turns his funky eye to grown-up men and playground basketball. With Woody Harrelson and Wesley Snipes.

Neil Leifer

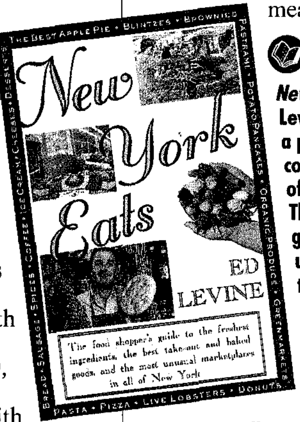
Emma Thompson: This is the actress to look out for. At the heart-stopping center of *Howards End* is her invigorating, ingratiating, and altogether memorable performance.

TELEVISION

Superstar: The Life and Times of Andy Warhol (page 76): Retread time, yes, and the gang's all here in this interesting and entertaining documentary. As John Leonard says, "So much emptiness into which we rushed with urgent meanings."

BOOKS

New York Eats*, Ed Levine: So you need a pound of cocoyams or a case of Nigerian beer? This lip-smacking guide for the urban gourmet tells you where to find just such things (the West African Grocery on Ninth Avenue) as well as about a million other specialties. (St. Martin's Press; $16.95.)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BREAD • SAUSAGE • SPICES • COFFEE • ICE CREAM • CHEESES • DESSERTS
New York Eats
ED LEVINE
The food shopper's guide to the freshest ingredients, the best take-out and baked goods, and the most unusual marketplaces in all of New York

Jazz, Toni Morrison: For *Beloved,* this distinguished novelist won the Pulitzer Prize. In her latest work of fiction, Morrison writes about Harlem in the twenties—about a door-to-door salesman named Joe Trace, about murder and death and redemption and love among the ruins of life. (Knopf; $21.)

TASTINGS

BY ALEXIS BESPALOFF

Richard Arrowood, for years the winemaker at Chateau St. Jean, now makes fine Sonoma wines under his own label; look for Arrowood Winery's elegant 1989 Chardonnay ($21) and spicy, stylish 1988 Cabernet Sauvignon ($25).

VIDEOS

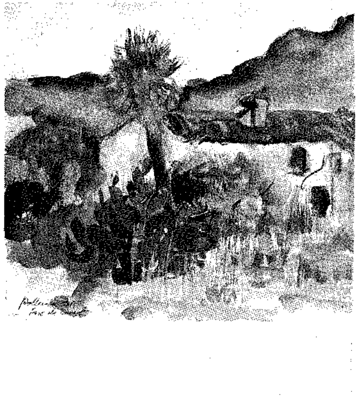
101 Dalmatians ($24.99): Absolute perfection. This gorgeously animated Disney confection about Pongo and Perdita and the most wonderful litter of puppies anywhere is one of the Disney greats—for adults and children.

***Rambling Rose* ($92.99): Diane Ladd and Laura Dern—mother and daughter in real life—were nominated for Academy Awards for this southern coming-of-age tale. Robert Duvall also stars.**

ROBERT DUVALL LAURA
Rambling Rose
"A masterpiece of comic tone." Siskel & Ebert
"It's a wonderful film." —Joel Siegel WABC-TV
Innocence has never been so seductive.

ART

"The Watercolors of José de Creeft": Though he's best known for his sculpture—Central Park's *Alice in Wonderland,* for example—De Creeft's watercolors are remarkable. Done from the twenties through the sixties, they were painted in locations as varied as Mallorca, Oyster Bay, Hoosick Falls, and Fire Island. At Snyder Fine Art (588 Broadway) through May 7.



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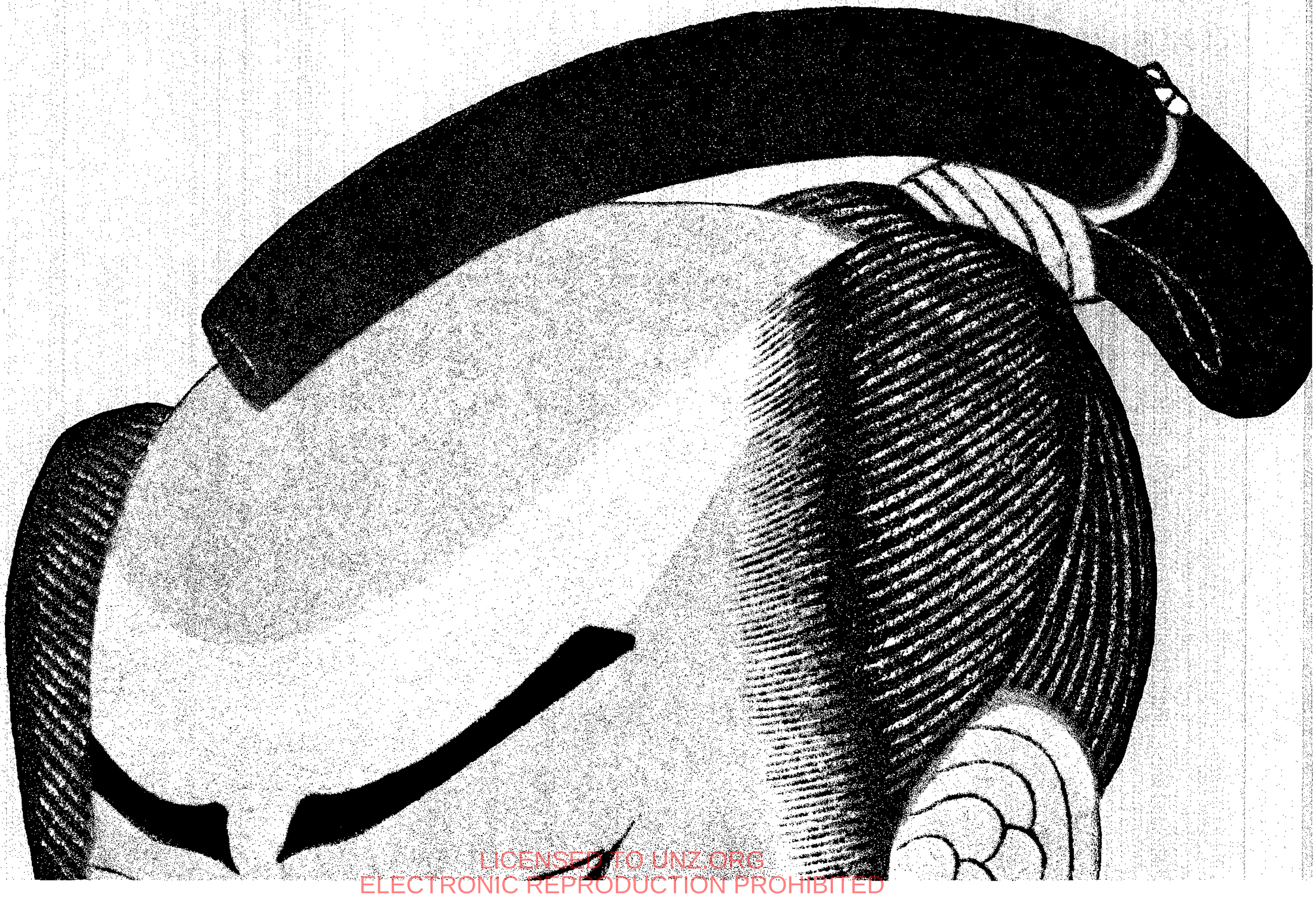
HOW DO YOU MANAGE
WHEN YOUR COMPETITION
IS SETTING THE PACE?



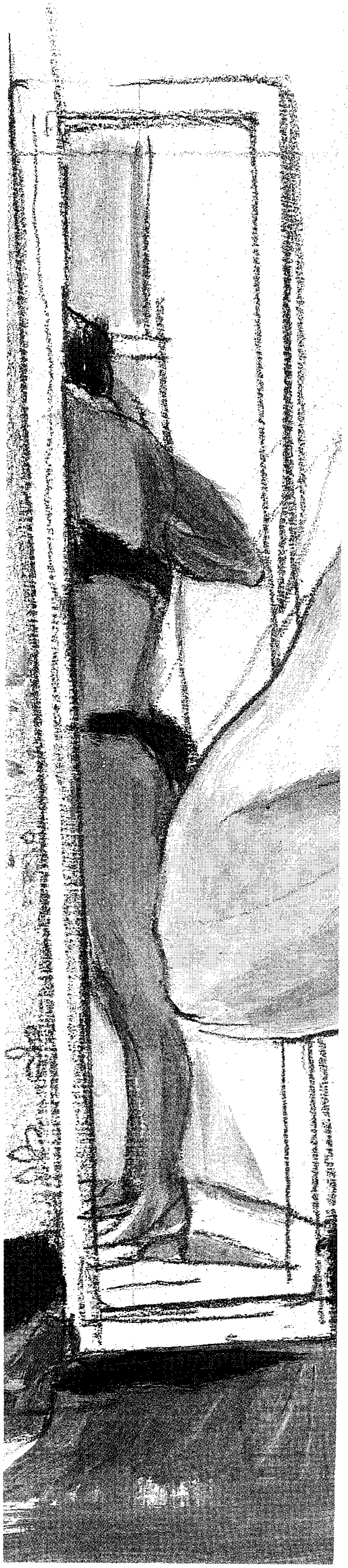
New York

My Breast

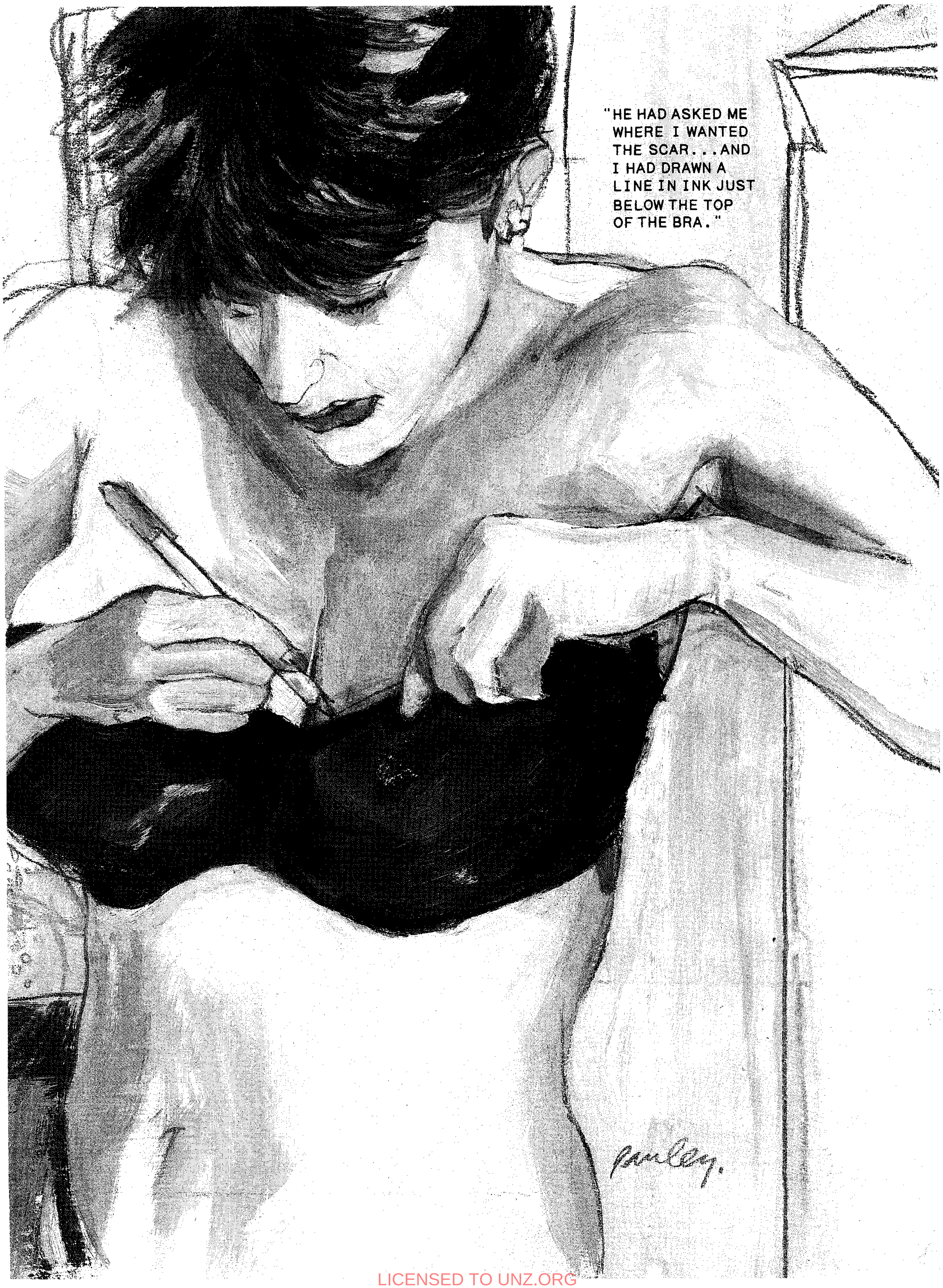
ONE WOMAN'S CANCER STORY

BY JOYCE WADLER

I HAVE A SCAR ON MY LEFT BREAST, FOUR INCHES LONG, that runs from the right side of my breast to just above the nipple. Nick, whom I no longer see, once said that if anyone asked, I should say I was attacked by a jealous woman. The true story, which I prefer, is that a surgeon made the cut, following a line I had drawn for him the night before. He had asked me where I wanted the scar, and I had put on a black strapless bra and my favorite party dress and drawn a line in ink just below the top of the bra, a good four inches below the tumor. The surgeon took it out using a local, and when he was done, I asked to see it. It was the size of a robin's egg, with the gray brainlike matter that gives it its name: medullary cancer. It rested in the middle of a larger ball of pink-and-white breast tissue, sliced down the center like a hard-boiled egg, an onionlike layering of whitish-gray tissue about it, and I looked at it hard, trying to figure it out. We did not know it was cancer until twenty minutes later, when they had almost finished stitching me up and the pathology report came back, and then I was especially glad I had looked. Mano a mano, eyeball to eyeball. This is a modern story. Me and my cancer. I won.



ILLUSTRATED BY LYNN PAULEY



"HE HAD ASKED ME WHERE I WANTED THE SCAR...AND I HAD DRAWN A LINE IN INK JUST BELOW THE TOP OF THE BRA."

Formerly, I thought of my body as indivisible. Now that my breasts have shown the ability to ~~destroy me~~, perhaps they deserve not only separate but higher billing.

Whom do I introduce first, me or my breasts? Formerly, I thought of my body as a unit, indivisible, with my breasts in some small way contributing to my notion of who I am. Now that they have shown the ability to destroy me, I regard them with new respect, thinking perhaps they deserve not only separate but higher billing. As this is a breast-cancer story, maybe they should have it.

They are, anyway, good-size breasts, and though they are fibrocystic, which means the milk-producing tissues thicken and form fluid-filled sacs, and though I have what some people claim may be other predisposing factors for cancer—menstruation at an early age, no children—I did not worry about the disease. There is no history of breast cancer in my family; I do not smoke; I go to the gym. My father, the year before my diagnosis, died of prostate cancer, but I viewed this as a separate thing. Also, because I knew it would be difficult for me to spot a malignant lump given the cystic condition of my breasts, my gynecologist always examined them, and I had regular mammograms. I had my first when I was 30. For the past five years, I had gone to the Guttman Breast Diagnostic Institute, which had been recommended to me by my gynecologist as being as good as a private service and a whole lot cheaper. In 1986, it was $45, as opposed to $125, and if a woman couldn't afford to pay, it was free. The wait was long, but there was a cozy female camaraderie, sitting in your paper hospital shirt next to ladies of all ages and seeing how many shapes we come in. One morning, when the room was exceptionally crowded, I counted and figured out there were 140 breasts ahead of me. I had a mammogram once a year, and every year the letter I got afterward began the same:

"Dear Ms. Wadler,

"We are pleased to inform you that the results of your examination were satisfactory and within normal limits. . . . "

WHO I AM IS A JOURNALIST, 44, Jewish, never married, which, as everybody in New York knows, thanks to our 1 million collective hours of analysis, is a whole other category than single. I was raised in the Catskills, in a boarding house, in a large, noisy, opinionated family headed by my father's mother, who, rather than leaving the Russian *shtetl* of Molov Guburney, brought it to America with her. It enclosed her like a capsule, the Bubbie in the Bubble; she never learned to read English and spoke to me in Yiddish, a language I did not entirely understand. I came to New York, to the Village, at seventeen and have lived here since, working for newspapers and magazines. My closest friend is Herb, a comedy writer. We hang out so much that when I am seeing somebody, we joke about how to explain about Herb. Herb's idea is that I throw a sheet over him when he is lying on the couch reading the newspaper, and after each date I pull back the sheet a little bit, and by the time it gets serious, the guy's got the picture.

By the time this story begins, last year, I had had a lot of serious dates and a lot of jobs and was working as a writer at *People* magazine. If, as research claims, tension contributes to disease, I was a good candidate: I had been working, for three years, on a book about a French espionage case, juggling six-month stays in Paris with a job in New York. Though the story, which inspired the play *M. Butterfly*, was wonderful, Paris, when I arrived, was hard: I had two friends in the city; I did not speak French; I sometimes went entire Sundays speaking only to waiters. Soon after I returned from my first stay in France, my father died an ugly death, hooked up to a life-support machine. I was a bad fit at *People* and always had been: I like 40 inches just to say hello; the style at *People*, which I had come to respect as one does a skill that does not come easily, was somewhere between sausage and haiku: Reduce *War and Peace* to a snappy two-pager, and then, if Photo can't get a home take of Pierre and Natasha in the hot tub, they kill the story anyway. I was tired all the time: On weekends and evenings, I wrote my book; during the day I went to the magazine.

Also, I was in a difficult relationship. His name was Nick Di Stefano, he was a sportswriter I had known for years, and I had been seeing him, on and off, for eight months. He was Italian, which in my family is considered practically Jewish, except that (1) as children, Italians don't talk back to their parents, and (2) as adults, the men Run Around. Naturally, being so troublesome, we find them very appealing, and anyway, I had always liked Nick. He was smart; he knew all the lyrics to *The Pajama Game*; he dressed like a forties sharpie; he had the requisite newspaper Up-Yours Attitude toward authority. Also, there is something very nice about a relationship in which you have known each other a long time and are in the same business. We watched old movies from his collection, and he cooked and told me how much he loved his mother and took me dancing. Then he waltzed off to Miami for a weekend with an old girlfriend, and that was the end of Nick, Chapter One. She, it turned out, wanted to just be friends. Now when Nick is with me he is often petulant, seeing himself as the tragic hero of a doomed love affair, a role I have traditionally tried to reserve for myself.

"Why does it always have to be so serious with you?" he says. "Why can't we just live in the moment?"

And also, "You don't want me to work it out and decide what's right for me. You just think if you give me enough time I'll get her out of my system."

"That's what you want in a woman, to be that selfless, you should be dating Mother Teresa," I say. "Why don't you call her up in Calcutta and see if she's available? From what you tell me, she's the only single woman you haven't nailed."

Then we break up and I go to bed for the weekend and lose two days out of my book.

That's where we're at, broken up, the morning I discover the lump. It is the first week in March, Monday, a crazy day at *People*. I am feeling particularly tense because I'm taking another leave of absence and have one week in which to finish my stories. I am so frantic I have canceled my mammogram at the Guttman, figuring I'll do it when my leave begins.

Then, as I'm showering, I feel it: a large, oval swelling on the upper inner part of my left breast. I have always wondered how women who discover lumps find them, but there is no missing this; it seems to be, as I move my hand around it, the size of an egg, slightly raised, sore to the touch. My breasts, since my mid-thirties, have been sore and swollen before my period, and as I've gotten older the soreness has increased—but I had my period two weeks ago. Another strange thing, this lump seems so big, and I don't remember it being there yesterday. I decide I should get it checked out, but I am not very concerned. What I have heard about breast cancer is that except for a lump, it is

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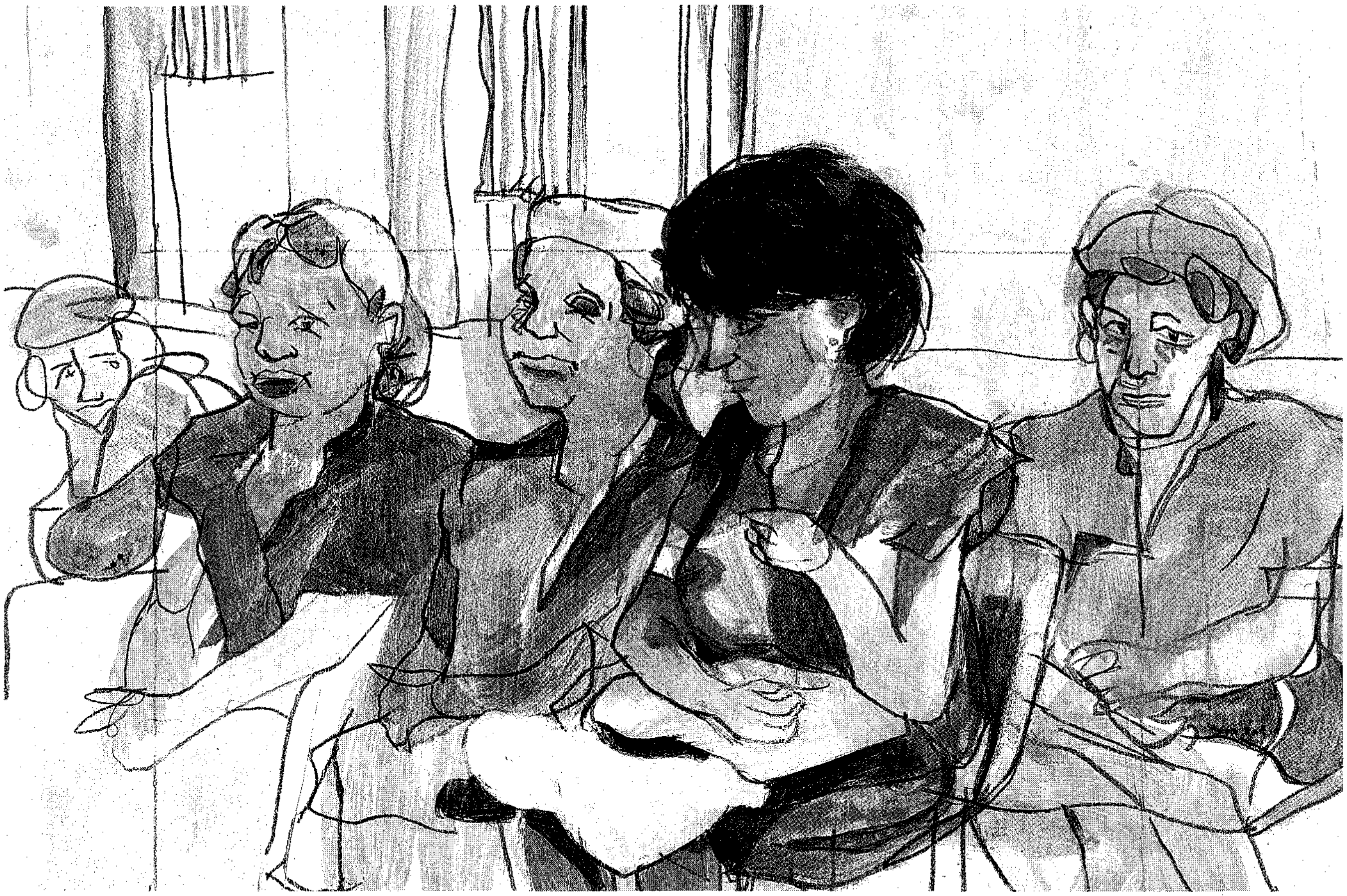
Some of the names in this story have been changed to protect the privacy of those involved.



SISTERHOOD: WAITING FOR A MAMMOGRAM AT THE GUTTMAN INSTITUTE.

asymptomatic; you don't have pain. I figure it's just another one of my fibrocystic lumps, which come and go. I'll call the Guttman and make that appointment for next week.

I go to work and forget about it. Then, in the afternoon, my breast starts to ache. I remember *People* has a staff doctor and call him. I feel a little silly about this; I am sure it is nothing, but I figure a doctor is right there in the building, so why not? He doesn't seem worried, either, until he examines me. Then his face tightens up. In the bright light of the examining room, where there is a small mirror, I see why: There is a pink flush on my breast over the lump, as if there is an inflammation, which I did not see at home. There is definitely something there, the doctor says. What it is he cannot say, but he thinks I should see a specialist. If I like, he'll be glad "to expedite it." I tell him I'm planning to go to Guttman next week. "I think it would be better if you saw somebody sooner than that," he says.

I burst into tears.

Boy, I think, I really must be strung tight today, and to him, though he hasn't mentioned the word that is now as much a presence in the room as another human being, I say, "Sorry. My father died last year of cancer."

He makes a call. An hour later, I am outside the Time-Life Building, hailing a cab for the Upper East Side offices of a surgeon we'll call Luke. I am scared. Before I leave his office, the doctor asks if I will have health coverage during my leave, and that has added to my feeling that this is serious. I am now flip-flopping between telling myself I am overreacting and a giddy hysteria. Standing on Sixth Avenue, I have turned into Zorba the Greek. I want to *live.* The things I haven't done flash before me, a long list of "But wait, I wanna. . . ." But wait, I wanna finish my book; but wait, I wanna get married; but wait, I wanna make some money and take Nick to Paris to meet my friends; but wait, I'm just getting started. . . . I think about Nick and the time we've wasted fighting and make a deal with myself: If everything's okay, I won't worry about monogamy; I won't *hok* him about moving in; I will make the most of every *moment. As unwittingly as Newton discovered gravity, I have* stumbled upon the key to making me the dream girl of every uncommitting man in Manhattan: breast cancer.

In the doctor's office, there are a dozen women. They seem older than I, and oddly, they all look alike. They look like a truck ran over their faces, I find myself thinking, which I know, as soon as it crosses my mind, is an ugly thought and not correct. Then I realize what I am looking at: fear. I have never seen so much of it sitting together. It's a good thing there's nothing wrong with *me,* I think. Then, as I have a wait, I go for a walk. I have already called Herb, but now I find I want to talk to Nick too. He tells me it is probably nothing and is very sweet.

"Just tell me what you want me to do, baby," he says.

THE DOCTOR, WHEN I GET IN TO SEE HIM, IS MY age, a good listener, with the kind of Waspy calm I like to see in airline pilots and other people to whom I am entrusting my life. Speaking to him, I remember something: In the past few months, in addition to soreness before my period, my breasts have been sore afterward—so much that it was uncomfortable if Nick rested his head on my chest, and I wondered if I had had a false period and was pregnant. Though I had called my gynecologist's office and asked a nurse if that was possible, it never occurred to me to make an appointment and have the doctor check my breasts—she had examined them four months before.

Now Luke examines me.

"I don't think this is anything to worry about," he says, and I feel relief rushing over me like a warm bath. "Malignancies tend to be hard, almost stony. You can't manipulate them. This you can. I'm 98 percent sure this is not malignant."

What he believes I have, Luke says, is an inflammation of some sort, perhaps a cyst. To find out, he would like to aspirate the lump: take out some liquid with a hypodermic, and send it to be analyzed. It's a painless procedure; all I'll feel is a needle prick. When a cyst is aspirated, a lot of liquid usually comes out, generally clear. It *is* painless, but it doesn't go as planned.

"Huh, that's odd," Luke says, and he shows me: He has been able to draw out very little liquid. What there is is thick and puslike, though that could be consistent with infection.

I get dressed. Luke tells me he still sees no reason for concern; the signs point to an inflammation, and he's prescribing Dicloxacillin, a form of penicillin. We'll try that for a week or two and see if it reduces the swelling. If not, he will remove the lump. I am concerned: If it's a cyst, I say, how come more liquid didn't come out? And if it's not a cyst, what is it?

"I don't know," says Luke. "That's why we're doing the tests."

I go meet Nick at the Lion's Head, downtown. He's wearing his fedora low on his head and gives me that cocky Bronx grin that has always knocked me out.

"See, I knew it would be nothing," he says, and within hours we are un–broken up.

I AM NOT A HYPOCHONDRIAC. I LEAN TOWARD THE OTHER extreme, associating sickness with weakness and therefore denying being sick. This, I believe, is the legacy of my mother, Milly, who ran off to Florida at seventeen to paint flamingos on glass, in my childhood stole trees from state preserves insisting they were hers because her tax dollars had paid for them, and at 65 is still one of the great forces of nature.

"I've never been sick a day in my life," she says. "One hour after I had you, I was eating. The other women in the hospital were screaming their heads off. I made up my mind, 'How it went in, it will go out,' and that was that. This worrying you have about every little thing, *that* you got from your father. He was the worrier. Him and his mother. The Aspirin Addict."

Also, before going off at 62 as a volunteer in the Israeli army, "I don't fear death. Death to me is just another adventure. I can think of no greater honor than dying for the state of Israel, the Jewish homeland."

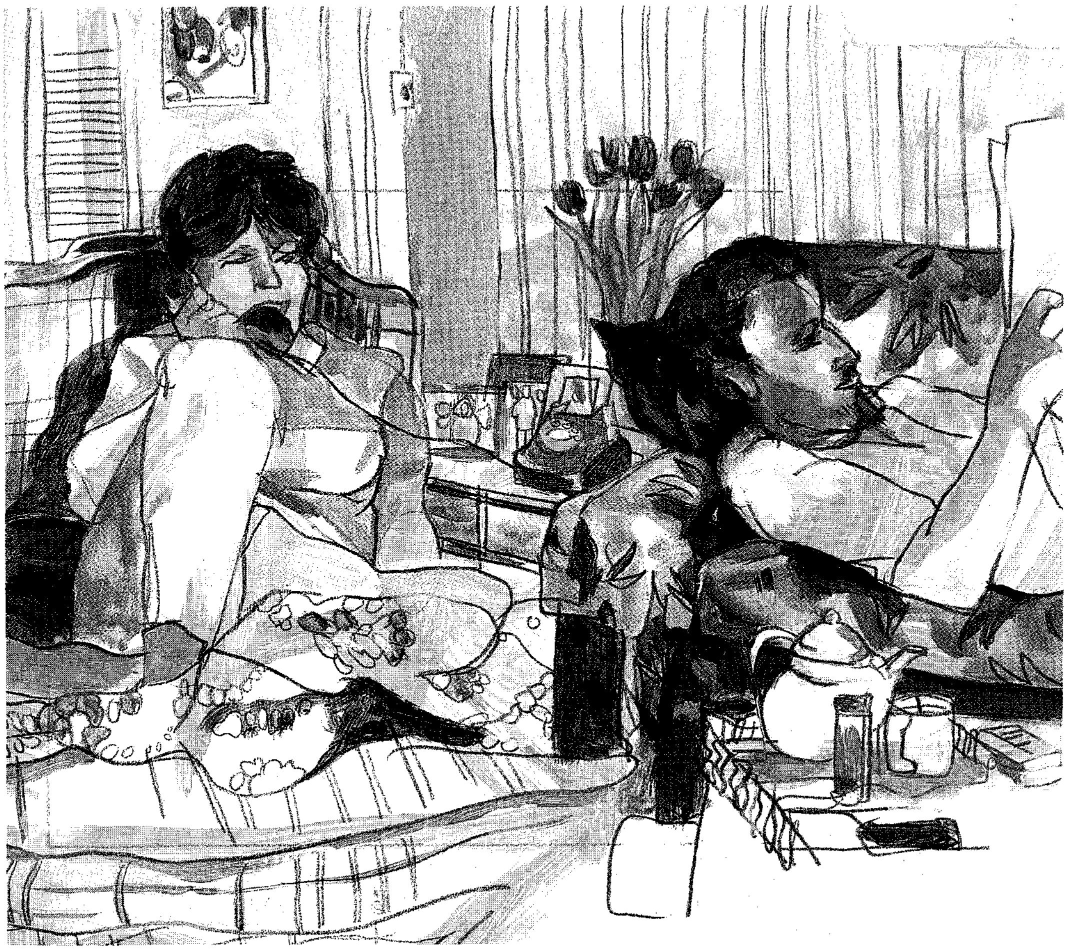
"You're an old dame, Ma," I say. "You think they're gonna put a machine gun in your hand and send you to the front? You're gonna be cleaning toilets."

"Don't even bother to bring back the body," she says.

I do fear death. Even more, I fear a bad death, strapped to machines in a hospital like my father. "Joyce," he had taken to telling me from the mountains, when I called once a week from Paris. "Your father is a very sick man. Your father is dying." I did not entirely believe him. I knew he was sick, very sick. I had been there for the early operations in the city and the last-minute flights to Florida. I knew the cancer was creeping up his spine and down his legs and was eventually going to kill him. But his blood counts were good, he was going to his business every day. It is a rotten thing to admit, but a voice in me, hearing him, was satirizing him: "Joyce, your father is dying"—Hebraic Dramatic Third Person, now replacing that previous family favorite, "You realize, of course, you are killing your father." He *was* a worrier, and critical and angry. Worrying how he and his mother and his two younger brothers would survive on a small dairy farm when he was nineteen and his father died; worrying about making a business out of nothing when he was in his thirties; worrying once he was successful it would all disappear. Then, when I got home from Paris, I saw the worrying was real: My father was 67 and got up from his desk at the office like a man of 85, his weight down 30 pounds, shaking, and supporting himself on a cane. Seeing me, he started to cry. "I never thought I'd see you again," he said, and I was filled with self-loathing. What the f--- was I doing in Paris all that time? I didn't even need all of that stuff. Why wasn't I here with my father? Two weeks later, he fell and broke his hip, and after that operation, his heart started to fail and they put him on life support. "You're not getting enough oxygen, Bernie," the doctor said. "Your lungs are exhausting your heart. If we don't put you on this machine, you're going to die. Do you give your consent?" My father nodded yes. Nobody in the family had any idea what life support meant, but in an hour, when they let us in to see him, we found out. An oxygen tube had been stuffed down his nose, his hands were strapped to the side of the bed, and he was pulling against the straps like an animal at auction, trying to speak but unable to because of the tube down his throat.

"We had to tie his hands to the bed because he already pulled the tube out of his nose once," one of the doctors said. "He's a little out of it now because we sedated him."

He was on the machine for two months. A few days into it, they gave him a tracheotomy so he would be more comfortable, but he could never again speak. I knew it was his life and going



FRIEND: HERB AT THE AUTHOR'S APARTMENT.

I do fear death. Even more, I fear a bad death, strapped to machines in a hospital like my father. 'Joyce,' he told me, 'your father is a very sick man. Your father is dying.'

on the machines had been his decision, but I never changed my mind about it. I thought he would have been better off dead.

I do not, however, dwell on that memory the week of the scare. I trust Dr. Luke, and I know he's good—a friend was a patient; his reputation is excellent. I do mention the lump to my mother, who is in Florida for the winter, but I tell her I don't think it's serious, and I believe it.

That changes a little on Thursday when I talk to Luke about the test results. He tells me, in a tone indicating there is nothing to be concerned about, the results are pretty much what he expected, though there are "a number of atypical cells which could be consistent with an inflammation."

My old reporter's bell goes off.

"What do you mean atypical?" I ask. "How many cells?"

He seems a bit irritated, as if I'm worrying for no reason.

"A number," he says. "But that could happen with an infection. Keep taking the penicillin and come in in ten days, and we'll see what to do then."

The next week, I start my leave. Though *People* and I have our problems, they have been extraordinarily good to me. This is my third leave; it includes health benefits. I am perhaps 80 pages away from finishing the book, and it is a wonderful section. My 24-year-old assistant, Stefan, back in Paris, has cornered a particularly evasive source. The story is reaching its climax: My hero, Bernard, a member of the French Foreign Service, has been charged with espionage and made the terrible discovery that the woman for whom he became a spy is a man.

The only thing is, I am distracted by this thing in my chest. It's so sore I cannot sleep on my stomach. The penicillin doesn't seem to be doing much after ten days. There is a very bright light in my gym locker room, and I see how vivid and delineated the area around the lump still is.

"I'm starting to feel this thing has a life of its own," I tell Herb one night, as he's stretched out on the couch. "Like it's gonna come flying out of my body any minute, like that thing in *Alien,* and run around the living room and put on a sports channel and tell me to get it a beer."

I decide it's time for independent research and pull out my medical reference books. My old standby, the AMA *Family Medical Guide,* is not very comforting: It defines "breast abscess" as a pus-filled infected area but says that it is uncommon and usually affects women who are breast-feeding. It says, starting to make me nervous, that a cancerous lump "may or may not be painful," occurs most often in women in their forties and fifties, and is "slightly more common in women who have never breast-fed a baby." The only good news is it is also "slightly more common" in women whose families have a history of the disease. The *Professional Guide to Diseases* is worse. It adds white middle- and upper-class women to the higher-risk list, as well as those "who are under constant stress or undergo unusual disturbances in their home or work lives."

Eleven days after the discovery of the lump, I go back to see Dr. Luke. He examines my breast and in less than a minute makes a decision.

"This has to come out," he says.

I am not scared now—I am relieved. I don't think it's cancer—I'm too healthy for cancer—I just want this thing out of my body, the sooner the better. I'd be happy if Luke could do it right now in the office. He says that's out of the question. It will be done with a local anesthetic at a hospital and will take maybe half an hour. I ask if I can watch: I saw breast surgery when I did a story on a plastic surgeon in Beverly Hills, and I also hung out for a month at the New York City morgue, so I figure I won't be squeamish. Luke says he'll be glad to explain as he cuts but that most people do not want to watch when theirs is the body involved. I decide he's right.

I also realize I am concerned about a scar. I've never considered myself particularly vain; I have always thought of scars as a badge of honor, a sign of an enemy vanquished, but those, I now realize, were scars on other people. Luke says he can reach the lump from any number of spots—just show him where to make the cut. He books the surgery for five days later, at St. Luke's–Roosevelt Hospital Center, one of the hospitals where he has privileges. I have one last problem.

"I've got this deadline on this book," I say. "This isn't going to hang me up time-wise, is it?"

"Listen," Luke says, "this comes first. This is your life."

A FEW FRIENDS BY NOW KNOW I HAVE A LUMP IN my breast and am a bit worried about it, but it is Herb I ask to come to the hospital. He is not simply my best friend but a free lance, while Nick is on staff. Also, after the initial enthusiasm that accompanies all our reconciliations, Nick is preoccupied with his own problems: an apartment he cannot sell; his unrequited romance. He also hates doctors. Who goes to doctors? asks Nick. Women. Something is wrong, the best thing you can do is leave it alone, and it will fix itself. In my case, we don't even know that anything is wrong, so let's just quit thinking about it. I think I know what the real story is: his first wife, the mother of his 22-year-old-son, who developed schizophrenia in her late twenties. She was a nurse, she had some idea what was going on, and when a doctor confirmed it, she killed herself. I give up trying to talk to Nick and take a stroll by myself to Barnes & Noble, to the section where they have the medical textbooks. The most comprehensive seems to be *Breast Cancer, Conservative and Reconstructive Surgery,* by Bohmert, Leis, and Jackson, a surgical atlas. It's $129, too much to spend if I don't even know I have a problem, but I skim it, looking at the pictures. There are a lot of women squooshing a breast like they are squeezing the Charmin. I figure it's to show how lifelike reconstructions are, but it strikes me as a man's notion of what is important to a woman. I have never squeezed my breast that hard, and if a man did it I would holler. I flip through the studies. Every one seems to include a five-year survival rate. I put the book back.

I spend the night before surgery alone. Nick calls three times, asking when I am leaving for the hospital so he can call and wish me good luck. I remember I have to make my decision about the scar. I put on a bandeau bra that is the skimpiest I own and a skinny little Nicole Miller dress, deep purple, with spaghetti straps, that I wore when Nick took me dancing at the Rainbow Room. I loved that night. I had a thirties evening bag that I had got for 40 francs at a flea market in Paris and a Deco rhinestone bracelet from an estate sale in New York, and as I get dressed I wonder about the women who had owned the bag and the bracelet, and where they had worn them, and if they had been as happy as I. Then I take off the dress and turn down the top of the bra a little bit and trace the edge with a ballpoint pen. As I do, I start to cry. I don't have a perfect body by model standards, my breasts are different from what they were in my twenties, but they are my breasts, it is my body, and I like it

The doctor picks up the tumor. I am astonished at how big it is. The excised flesh has been sliced down the middle to expose the cross section of the tumor.

very much. Now I am making a mark that says, "Cut me."

Next morning, I talk to Nick. "Call me with the good news as soon as you get out of surgery," he says. Then I go to the hospital with Herb. In the taxi, I remember all our strange trips: Kenya, where we eyed the lions from an open Land Rover and were scared they were seeing two New York Jews and getting an urge for delicatessen; Paris, where we went looking for Jim Morrison's grave at Père-Lachaise Cemetery and had no idea where to find it until we spotted a girl with pink hair. I tell Herb what we should do is regard this as just another weird adventure.

"You sure you don't want to ask to watch the surgery, because it could be kind of interesting," I say.

"Pass," says Herb.

ROOSEVELT IS GLOOMY. A GROUP OF HOMELESS people has set up housekeeping on the 58th Street side, a sofa and two armchairs arranged in a traditional living-room style. Inside, the hospital needs painting. On the third-floor short-term-stay center, Herb parks himself in a reception area, while I go to a large room, which is partitioned with curtains, and change into baggy hospital clothes. Taking off my bra, I see that the line I have drawn is very low, nearly halfway down my breast. Wonderful, I think. Now the doctor is going to think I'm fast. A few minutes later, the surgical resident who will be assisting Luke drops by.

"Whoa! You can't miss that!" he says when he examines me.

Luke comes to get me. He looks very preppy, sockless in clogs, and is very sweet, putting an arm around me as we walk to the operating room. I have a feeling this is politically incorrect behavior and I am not supposed to like it, but I do. The operating team includes a male and a female nurse, as well as the resident and Luke. Seeing the line on my breast, Luke laughs.

"You've sure made this idiotproof," he says.

They paint my breast with a red-brown ointment that smells like iodine and cover the rest of my chest with sterile cloth. I can't see the surgery, because Luke has asked me to turn my face to the right, but he has promised to tell me what I will feel and what he is doing. The anesthetic is Xylocaine. He injects it around my breast, waiting for the area to numb, then makes a cut. I have a feeling of warmth and wetness. Then there are strong sensations of tugging as he pulls back tissue and starts tunneling up to the lump, in the inner upper quadrant of my breast. Sometimes I feel a bit of pain, almost a burning sensation, and he gives me more Xylocaine. The tunneling goes on for twenty minutes, and while it is not as unpleasant as a dentist's drilling, the more tissue that is pulled apart and clamped, the more uncomfortable I become. I am having second thoughts about being so concerned about looking good in a low-cut dress. Luke tells me they've reached the lump, but they're going to go beyond it and take a margin of healthy tissue. I'm getting worried again. I don't know whether the room is cool or I'm feeling a nervous chill, but Luke seems to be cutting a lot of flesh—I know the lump is high, but I feel he is burrowing up toward my collarbone. Then I feel some final tugging and the thing is out, and I see out of the corner of my eye a metal tray and they are cauterizing blood vessels. Luke moves away from the operating table and a few minutes later comes back. It's a tumor all right, he says, sounding serious, but what sort he cannot say. He's sending it to the lab now. I tell him that before he does, I'd like to see it.

"You sure?" he says.

"Yeah," I say. He picks it up. I am astonished at how big it is. The excised flesh is the size of a tangerine and has been sliced down the middle to expose the cross-section of the tumor—that must be what Luke did when he left the table. The tumor, which is the size of a robin's egg, is grayish white, with a layer of whitish-pink tissue. Around that is what appears to be normal breast tissue, pink and white, like very fatty, coarsely ground chopped meat. Luke points out the layering around the tumor, saying it appears to be encapsulated, and that is good. I don't think any of this is good. I can't believe this big gray glob came out of me. I have a bad feeling, a sense of unreality, as if I am in a dream or a place I had no intention to be.

"How soon will we know the results?" I say, as they start stitching me up.

"About twenty minutes," Luke says.

And then, more to myself than to anyone else.

"How am I going to tell my mother?"

"Don't get yourself worked up," the male nurse says. "We don't even know that it's anything, yet," and I try to hold on to that thought. But another part of me thinks he's patronizing me; maybe they don't want to deal with a flipped-out woman on the table if they've got to stitch up her chest. I feel lonely, unable to say what I'm thinking, and scared. I concentrate on being calm. In fifteen minutes, just as they've finished bandaging me, somebody comes into the room.

"Well, it is a tumor, and it *is* malignant," Luke begins briskly, as if he's giving a lecture to a group of medical students. "It's what's called a medullary carcinoma; it's. . . ."

I am having trouble following. Thoughts are going through my head faster than I was aware thoughts could travel: This can't be real. Is he telling me I'm going to die? Should I ask for a rabbi? No, wait, I'm not a religious Jew, I'm more like an ethnic Jew—that would be hypocritical. But maybe rabbis in hospitals are more like therapists. Why is he telling me this stuff here, where I'm alone? Wasn't that the point of bringing Herb?

I interrupt him.

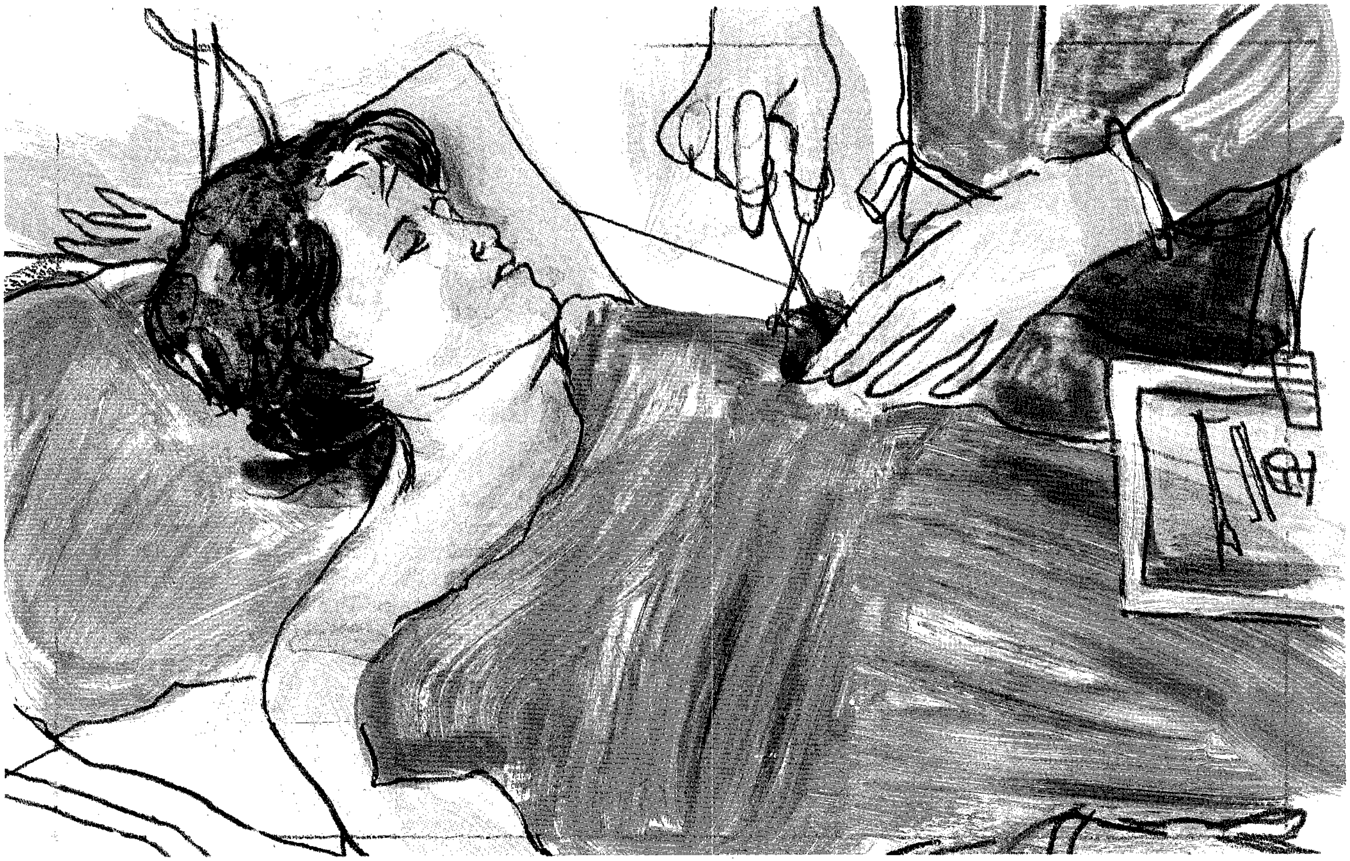
"Do you think we could hold off on this until we get upstairs and you can talk to my friend too?" I say.

And, as we head to the third-floor waiting room, "I think I could use a drink."

They offer me a wheelchair, but I don't want it—it is very important for me to be on my feet. Herb is where I left him. I have been formulating the idea that it will be bad to be negative, that I'm under attack and it's got to be all systems go, but as I see Herb, I give him a thumbs down and shake my head. Luke shows us into one of the little curtained-off cubicles.

"It's, like, malignant," I say.

HERB LOOKS DAZED. WE FIND CHAIRS. A NURSE, hearing what is going on, brings me a cup of coffee, a small act of kindness that is enormously comforting. Luke starts his talk from the top. I had remembered from my father's illness that it is important to take notes when you see the doctor, because in times of stress you do not remember all you hear. My notebook is in a locker with my clothes, but I see Herb, stunned as he is, pull his little notebook from his blazer and start writing, as if it's the old days and he's at a press conference. I feel a wave of love. He's so solid. I focus in on Luke. He is saying that they've removed a medullary cancer,



SURGERY: THE DOCTOR REMOVES THE MEDULLARY TUMOR.

which is a relatively infrequent type, with "a better than average prognosis." It was "a well-circumscribed mass," 2.8 centimeters, with seemingly clean tissue around it—he'll have more detailed results in a few days. It has been caught early; clinically, it's a stage-two cancer. Provided there is no cancer in the lymph nodes under the arm, it is "quite curable." I do not entirely believe him. I was in the room with my father when a New York specialist told him that prostate cancer was curable. Four years later, he was dead. On the other hand, this is all so weird, I don't know what to believe. I don't even know, when I say what I say next, if it is me or something I picked up from the movies. I just feel it's important to get it straight.

"Look," I say, "I have no plans of dying of this thing. That's just not how I see my life. So what's the next step?"

Luke runs through them: The next thing to do is remove some lymph nodes from under my left arm and see if the cancer has spread. That's very important, the key diagnostic tool. We also have to decide how we want to treat the breast: with lumpectomy and radiation or with mastectomy and reconstruction. Lumpectomy is removing the tumor and leaving the breast, which is what he has just done, except that he would reopen the incision to take another look. The success rates for lumpectomy and mastectomy are the same. Whichever I choose, the lymph nodes have to come out.

I have another terror besides death—general anesthesia.

"Lymph-node surgery, can it be done under a local?" I ask.

"Impossible," he says.

I remember lymph nodes. When they took a sampling from my father's groin, there was cancer in eight out of eleven. I didn't know what that meant, exactly, but I knew it was bad: The surgeon, calling Dad's room after the operation, asked to speak to me, not my mother.

"What are the chances it's in the lymph nodes?" I ask.

"Twenty to 30 percent," he says.

I'm feeling dreamlike again. I don't get it, I tell Luke. I had mammograms, I had checkups, this thing was enormous; how was it missed? He says medullary is not like other cancers—it may not calcify and can appear on a mammogram as a cyst.

"So how do we know there's not another one of these things somewhere inside me?" I say.

"We don't," he says. "Your breasts are a breast surgeon's nightmare. They're large and dense and full of lumps."

I remember the pictures in the medical book. The real ones are gonna be this dangerous, let them make me a fake.

"Take it off," I say.

He explains a bit about breast reconstruction. I had assumed it was like the breast-enlargement surgery I had seen in Los Angeles, an operation in which the doctor put a silicone implant under the muscles or tissue of the breast and the patient woke up with a new breast—except that in the case of cancer, you would remove the breast tissue first. Luke says it is not that simple: You don't wake up with a new breast; they put an expander in your chest; it takes a few months. If I go with lumpectomy, in which radiation is required, it takes six weeks. Lymph-node removal involves three or four days in the hospital. There are no shortcuts—this is cancer. I do not have to decide about mastectomy or lumpectomy in a few days, but I should have surgery within four weeks. Whichever procedure I choose, lymph-node removal will be done at the same time. After that, there's a good chance I'll need chemotherapy for six months. Meanwhile, they'll be doing more tests on the tumor: DNA analysis, hormone receptors. I can take the cotton dressing off my breast tomorrow and come to his office Friday; he'll have those results and take out the stitches. I'm having trouble assimilating all this; so is Herb. We're two liberal-arts guys suddenly thrown into Columbia Medical School. I'm still back with the idea that reconstruction is a long-term process and I may be walking around lopsided for five months. Luke recommends *Dr. Susan Love's Breast Book.*

I have one more question. I am afraid to ask it, but I have to, anyway.

"What am I looking at here?" I ask. "Statistically?"

He isn't any happier answering than I am asking. He doesn't care much for statistics, he says. You can still have a cancer that

> They have an interesting way of dealing with illness in my family. They form little whispering cabals, deciding who can 'take it.' This is to protect the people you love.

has a high cure rate, and if you're in the percentage that is not cured, it doesn't matter. In my case, I have a cancer that has a favorable prognosis and is "more curable than average."

I need something harder.

"When my father was diagnosed with prostate cancer, it was something like a 60 percent survival rate at four years, a 40 percent survival rate at seven years," I say.

"I would say the statistics, in your case, are considerably better than that," he says.

"How much better?" I ask.

"For breast cancer, the overall cure rate is 70 percent. For medullary, it's above that. I would say 80 percent, 90 percent."

I feel better. I like these odds. I don't entirely believe them, but I like them. This leaves me with one immediate problem: how to tell my mother. Herb has the solution: "Lead with the positive." I find my notebook, and we work out the lead and phone it in. The last time I did this, I remember, I was filing a breaking story for the Washington *Post* on a Concerto for Piano and Dog at Carnegie Hall. The dog had stage fright, which was good for me, as it gave me a new top. There is a reason people hate reporters. The phone rings, and I begin the performance.

"Well, Ma, I'm out of surgery, and I'm here at the hospital and everything went great," I say.

"Oh, thank God, I'm so relieved, I don't know what to say, I was so nervous I couldn't sit still, my friends called, I told everybody, 'Get off, get off, I can't talk, my daughter is right now this minute having surgery in New York. . . .' "

I break through the wall of words, power-talking, a skill I developed from 43 years of training with champions.

"The lump turned out to be malignant, but it's the best kind you can have," I say. "It's called medullary, it tends not to spread, they seem to have got it all. It was in one lump, I saw it, it looks like it was encapsulated, that's a good sign."

Silence. She believes me like I believe the doctors.

"I'm coming north," she says.

I tell her she is staying put, I probably won't be having surgery for at least a month, and hit her with all the other positive stuff I can think of. This cancer is very rare, hardly anybody gets it, and it has a very, very good prognosis. Yeah, it was big, but this kind grows very fast, and the doctor says we caught it early. The longer I talk, the harder it is. I am hearing my mother and my dead grandmothers and all the aunts in the family. "The worst thing in the world that can happen, the very worst thing, is for a parent to survive a child," they are saying.

"Talk to Herb, Ma," I say and walk down the hall.

Then I call Nick. Most of our relationship, I've wanted him to be more expressive. Often, when we are together, he withdraws and watches two or three old movies in a row—if he doesn't, he says, he'll think about his life, which he can't bear. In the morning, he moves the television so that he can watch *Lucy* reruns from the shower. Right now, however, I have this feeling that if he falls apart I will fall apart, and I need him to be strong.

"I'm going to tell you something, and I don't want you to get emotional, because it's going to sound worse than it probably is," I say.

I have the feeling, at the other end of the line, of a man who has been slugged in the stomach.

"You just got to give me a minute. I wasn't expecting this," he says.

THEN HERB AND I HEAD DOWNTOWN. NORMALLY, A glass of wine puts me to sleep. Now we go to the back room of the Lion's Head, where we are known as The Ones Who Only Eat, and I order a margarita. I get a second one. Then I talk tactics. The position I am taking, I say, is not that I have cancer, but that I *had* a cancer and they cut it out. I am not doing an avoidance number, we will research the hell out of this and get the best people in the business, but until it is established otherwise, I consider myself healthy. I go tottering off to my place. I am not sure whether the sense of unreality is coming from the news I have received or the drinks. The Xylocaine is wearing off, and with every step, even in a bra and bandages, my breast bounces and hurts. Luke had offered me a prescription of Tylenol 3, but I'm a little afraid of drugs, and I didn't think I needed it. Now I see I do. I call up the pharmacy to have the drug sent over. Even with the Tylenol my breast feels as if someone has stabbed me. I know I should talk to my brothers, who by this time have probably had thirteen conversations with Ma, but I am too tired. I go to bed, exhausted, wanting to be taken care of. I think of my grandmother Wadler, round, warm, and cushiony, the one member of the family who thought I was perfect just as I was, and wish she were still around. I think about Nick, who has said he will get out of work as soon as he can and pick up supper, and wonder what is keeping him. He calls, eventually, from the street near his bar. The bank must have messed up, he says, he can't get any money from the machine, he's got maybe three dollars. I go to meet him at Balducci's, bumping into Sigmund Freud on the way. "You understand the message he is sending you," Freud says. "You vill not depend on him for nossing." I banish him from my consciousness by taking him to the deli department and giving him a number and telling him to pick up some derma. There is no derma in Balducci's. By the time Freud figures it out, I'll have lost him.

When Nick and I get back to my place, just on a point of pride, I set the record straight.

"I'm still the same person I was yesterday," I tell him. "If we break up every three weeks, we break up every three weeks. I don't want you to treat me any differently."

Which, as it turns out, is the stupidest thing I will say in the course of this whole illness.

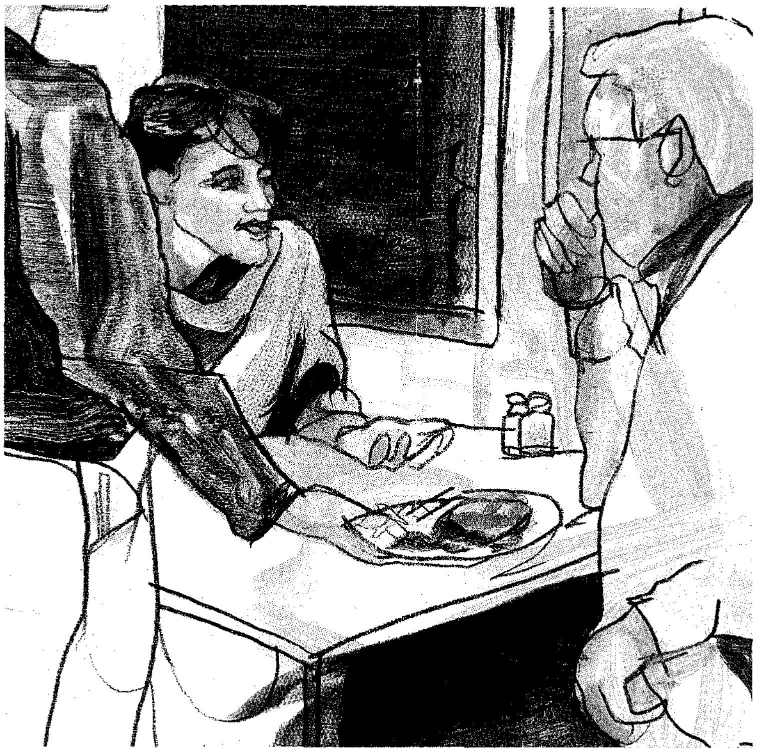
And also, as far as Nick is concerned, the least necessary.

IF THIS WERE ANCIENT EGYPT, AND PEOPLE WERE BURIED with the things they used most often, the executors of my estate would have no problem making a decision: They would plant me with a phone in one hand and a Diet Pepsi in the other, and if it turned out there was life after death, I would be on the phone, talking to one of my girlfriends or having an emergency session with my shrink. It being late when I am prone to anxiety attacks, I would probably reach a machine:

"It's Joyce. It isn't a question of life and death—well, actually, it is, but I mean I can handle it—um, anyway, this death thing has turned out to be a little more stressful than I thought, and if you have some time, can you give me a call? If it's not inconvenient. Otherwise, I'll see you the regular time Thursday. One good thing about this, you won't have any trouble getting me to lie down."

But when I get a diagnosis of cancer, it changes. It isn't just that I am numb from the news and the surgery. It isn't even that

I need to be alone to sort this stuff out. I have spent a lifetime sorting things out with my friends. But now, I feel, I am under serious attack, and when the Scud missiles are raining on your head, you don't have time to get on the phone with your girlfriends and say you are terribly depressed. Also, there is something else—I am afraid of negativity. *Cancer* is a scary word; people hear it and think "death," and I don't want that sort of energy around me. I also don't want to hear, however well-meaning, other people's stories. Until now, I thought breast cancer was breast cancer. I had no idea there were different kinds, some more dangerous than others. I also realize that everyone's body is different. I love my friends, I want their support, but hearing a story about a friend of a friend who "had it" and is now doing fine will be a waste of my time—what I need is hard facts about medullary and information about the options. I'll tell some close friends the diagnosis, but they have to keep it to themselves. Just on a professional level, I don't want this around. Journalists are the biggest gossips in the world and the least reliable—one lunch at Orso, and three hours later word will be all over town that Wadler is dying, and I'll never get another book. I'm also making a rule: Information goes out, but unless I ask, it doesn't come in. Herb and I also ask friends to let me call them. If they want to know the details of what's happening medically, they can call Herb for briefings. Herb calls them Breast Conferences.


MAKING UP AT THE LION'S HEAD WITH NICK.

Wednesday, the day after the surgery, I get organized. I have an advantage: I am a reporter, and so are a lot of my friends. I call up two or three and give them a task: Herb looks for Dr. Love's book and checks on Luke's credentials (they're excellent); Heidi, a magazine editor I have known for twenty years, will call the American Cancer Society and the National Institutes of Health; Max, who is the bureau chief for an out-of-town paper, will call his contacts; we'll all get names for second opinions. There is no way, with a life-threatening disease, I am not getting a second opinion. The reference I trust most comes from an old friend who is a doctor and researcher. "You'll go to Jeanne Petrek at Sloan-Kettering for the surgery, Norton as the oncologist. He's the head of the breast-cancer department at Sloan, very sharp. He's a friend, our wives are friends. Make the call and tell him I sent you. No, wait, I'll make the call myself."

I've got other problems, too: my job and my book. My publisher has paid a bundle for this story—"Let's face it, now they own you," Ma had said when I signed the contract, and I have no idea how long this breast business is going to hang me up. I have the same concern about *People*. Neither is a problem. The publisher tells me to concentrate on my health. *People* editor Lanny Jones changes my unpaid literary leave to a medical leave—on full pay—and says the resources of the company are behind me. Within days, I've got four people from Medical calling me with the names of cancer support groups and specialists. It's a relief. But I wonder, What happens to poor women in New York who don't have medical insurance, and don't have families that can help them, and don't have friends to get them to the head of the department at Sloan-Kettering?

BUT I HAVE ANOTHER ONGOING PROBLEM CLOSER to home: Ma. They have an interesting way of dealing with illness in my family. They form little whispering cabals, deciding who can "take it." Or, if they must deliver bad news, they hit you in a roundabout way. "You know your uncle Murray, in the hospital in Kingston, he's not doing very well," my aunt Shirley had told me, in a phone conversation years ago. Then she asked to speak to my boyfriend. A few minutes later, he passed back the phone. "Actually," said Shirley, "he's dead."

I never understood this, but now I do: You don't tell the people you love, because you want to protect them. But in doing that, you cut yourself off. I talk to Nick about it. He says mothers are stronger than you think, and anyway, I owe my family the full story. The day after the biopsy, I call her.

"I figured you might be worrying, and I was just wondering if you had any questions," I say.

"Yeah," she says. "What aren't you telling me?"

Trick question. Damn, these mothers are smart. I tell her there is a small possibility "it" may be in the lymph nodes, but if it is, it's not the end of the road. I say because I am concerned another lump might one day be missed, I am leaning toward mastectomy and reconstruction, but that might not be so bad—it would be fun to be able to wear cute little camisoles, and maybe, at 43, I could use a perkier pair.

She's scared. I can tell because she hits me with Second-Generation Wadler Cure-All One:

"You know, money is not an issue."

"I know that, Ma," I tell her. "It's okay. I got insurance."

"New underwear, anything cosmetic, that's on me," she says.

"Well, I don't know, Ma," I say. "My bras are very expensive. I don't know if a poor old widow like you can afford them."

"Thirty-four B is a good size," she says. "I'll bring cash. I'll put a thousand in your account." She starts upping the amount, bargaining with some unseen force. "Three. No, five. Six. For the things that aren't covered by insurance. Taxis for back and forth to the hospital. New underwear. A wig." I'm suddenly peeved.

"What makes you think I'm gonna need a wig?" I ask her. "I didn't say anything about chemotherapy. I'm healthy. I *had* cancer. I'm just giving you some remote possibilities, because you asked. Anyway, that stuff about chemotherapy has changed—not everybody loses their hair."

"A blonde one," she says. "On me."

This is another strange thing about breast cancer: Though I have just been told I have a life-threatening disease, it's not like a cold or the flu, where you feel sick. Physically, the day after the biopsy, I feel as strong as I've ever been. My breast aches, but only mildly, and I can take care of it with the Tylenol. I can't see the cut on my breast when I take off the cotton pads, because it's covered with a row of fancy bandages, but my left breast, despite the amount of tissue that's

'You know how we're always saying we miss things,' I say to Herb. 'Paris in the twenties. I had tickets to Woodstock, but too much mud. But for this trend, I'm right on time.'

been removed, looks the same size as the right, and somehow I knew it would. Medically, however, we're all still very confused. Herb is having trouble finding Dr. Love's book; NIH doesn't know of any medullary experts. Also, we don't understand why you would do a mastectomy at the same time as the lymph-node surgery. If the lymph-node surgery is to see if the cancer has spread, wouldn't you do that first? If it has spread, why take off a breast?

I go back to Barnes & Noble. They don't have Dr. Love's book, either, but they do have my old pal, *Breast Cancer, Conservative and Reconstructive Surgery*. I plunk down the $129 and get it. I also pick up *The Pill Book: The Illustrated Guide to the Most Prescribed Drugs in the United States,* one or two paperbacks on breast cancer, and a book by Norman Cousins, the former editor of *Saturday Review* magazine: *Head First: The Biology of Hope and the Healing Power of the Human Spirit.* I remember hearing about Cousins's work a few years ago; he had a serious illness and cured himself by laughing. Thursday evening, before going to Luke's, I start reading the medical books. What they say is a lot stronger than what Luke has said:

Cancers are classified in stages, depending on size, whether they are in the nodes, and whether they have spread to other parts of the body. There are four stages and stage two is not that great: According to one study, the five-year survival rate is 65 percent. Medullary is rare, accounting for perhaps 7 percent of breast cancers, but it can spread, and if it does, it can kill you. The worst kind of breast cancer, accounting for perhaps 2 percent, is inflammatory. The skin is flushed and has a *peau d'orange* texture—exactly what I saw the day my lump was discovered. Very few people live beyond five years with inflammatory cancer. I am petrified. I don't care that the lab reports have classified my cancer as medullary. What if they made a mistake? And even if it's only medullary, these statistics are hell. I call up Nick, convinced I am doomed. "You're driving yourself crazy," he says. "What do you care what some book says? Maybe it's out of date. Your doctor says you have the best kind." I am not interested in anything Nick has to say. I just want to be next to him in bed and hold on to him.

At nine the next morning, I meet Herb at Dr. Luke's. My breast, when Luke pulls out the sutures, has a thick pink scar, but I think I heal great. The problem is, I'm so frightened by what I've read in the medical books, I'm almost stuttering. When I tell Luke about my research, he is not happy. He knows some patients do this—lawyers, usually—but it's not a great thing to do if you're not a doctor because you can easily misinterpret things. I do *not* have inflammatory cancer. On the basis of size I have a stage-two cancer, but medullary is *not* the average breast cancer. I have, he repeats, a very favorable case.

We move on to the big decision: mastectomy or lumpectomy. I still don't understand why one would decide about mastectomy before knowing if cancer is in the nodes. Luke says one has nothing to do with the other. Lymph-node dissection is diagnostic; it indicates whether the cancer has spread. Mastectomy or lumpectomy has to do with treating the breast and killing any remaining cancer. If the cancer had been found in a few places on the breast, a doctor would likely recommend mastectomy. If one is worried about recurrence, one might also.

Herb wants to know the statistics on recurrence. Luke says with lumpectomy, it's 15 or 20 percent; with mastectomy, it's down to 4 percent. My chances of getting cancer in the other breast is higher than other people's, 7 percent for the next ten years, but Luke does not recommend a prophylactic mastectomy. He's sending me for a mammogram, but he sees no indication of trouble in my right breast.

I want to know about reconstruction. Luke says at the time of the lymph-node surgery, he'd remove the breast tissue, leave most of the skin, but remove the nipple—it's safer, because in one out of four times, the cancer is in the nipple. Then a plastic surgeon puts in an implant and constructs a new breast. It will look good, he says, but it won't *feel* like a breast. It's an artificial implant. I try to imagine what it will feel like. A contact lens which at first you are always aware of, then never feel? A football?

I am lost. I ask, since the cure rate is the same with mastectomy and lumpectomy, what the doctor recommends.

"I think mastectomy is the better treatment for you," Luke says. "You've got difficult breasts, large, lumpy, and you're worried about recurrence. Lumpectomy is for people who say, 'I don't want to lose the breast no matter what.' That wasn't your response. The only advantage of lumpectomy is that it preserves the breast. But it's your decision."

It is true, I think, that my first reaction was "Take off the breast"—but that was before I knew what reconstruction involved. Now I'm not certain. I ask Luke if, aside from statistics and my case, he has a personal bias. He says that he has had three medullary patients, and since one had a recurrence, he leans toward reconstruction. He also says that since he took so much tissue out of the breast, reconstruction will probably give me the better cosmetic result. I tell him I don't think that will be a problem; my breasts are still the same size.

"That's swelling from the surgery, and some pockets of air," he says. "When it goes down, it may be much smaller."

HE SUGGESTS I TALK TO A PLASTIC SURGEON—there is one he thinks would be temperamentally suited for me, because he's an artist and a doctor. I take this to mean that Luke is classifying me as a patient who is not so stable and is likely to cut off an ear or that he has been influenced by Herb's beard, but I'm happy to be seeing the artist-doctor. Maybe when we get to his office, he'll offer us an espresso. I haven't had any breakfast. I could use it.

My mammogram, which we have taken across the street, is normal, except for what the report calls "a large radiolucency, in the left breast, consistent with residual air." Apparently, Luke is right: My nice plump breast is pumped up like a Macy's balloon and may deflate at any moment.

Then, in what's turning into a cancer triathlon, Herb and I rush to the office of the plastic surgeon, Dr. Frank Veteran, in the Eighties, off Fifth. I'm a little worried about Herb. He's the sort of man who feels uncomfortable in the lingerie department at Saks; I'm remembering photos of mastectomy from my medical books and wondering how graphic this consultation is going to get. But at the same time I'm excited. In the taxi, I have come up with a wonderful idea: Rather than mastectomy, why not, after treating my breast with radiation, do a reduction? If I get rid of, say, 30 percent of breast, I remove 30 percent of potentially dangerous, cancer-bearing tissue. I won't have to run around nippleless or with a football in my chest. I could also end up with a very pretty pair of breasts. I do like my body, basically; there are times I look at myself naked and think I'm gorgeous, but as I've gotten older, or have seen skinny women with high little breasts at the gym, I have sometimes felt bad, looking at my sag, and wondered what it would be like to have a lift. I like Dr. Veteran, too. He's not slick; there's an air about him that suggests he has had personal experience with serious illness. Now, after Dr. Veteran examines me, I hit him with my idea. It's original, all right—Veteran doesn't know of anyone who's done it—but he also says it's not a good idea. Radiated tissue is difficult to work with: Some of the smaller blood vessels are destroyed; it doesn't heal as well as normal skin. If one must operate on radiated tissue, one does, but he would prefer not to. Doing the reduction *before* the radiation is not a good idea, either. Reduction is major surgery; it takes time to heal, and that could delay radiation treatment. This is cancer; the medical considerations have to come first. My skin is good; I'm young; I can get "a very good cosmetic result" with reconstruction. The words "very good cosmetic result" disturb me. Is it a suggestion that I really could use a new pair? Is he saying, in a roundabout way, that what he has seen is awful? I have a sudden image of Joan Rivers, in an off-camera booth, feeding the surgeon lines. "She takes off her bra," she says, "she could nurse SoHo."

He explains reconstruction: At the time of the mastectomy, he would put an expander, made of silicone, under the muscles of my chest. You couldn't put it directly under the skin, as you would with breast augmentation, because all the breast tissue is gone, and there would be nothing to serve as a cushion between the implant and the skin. Over a four-to-six-week period, a saline solution would be injected into the implant, enlarging it. The muscles on top of the implant would stretch, as in pregnancy, but, as in pregnancy, you couldn't stretch them all at once. After two or three months, after the tissue around the implant had "settled down," there would be a second operation and a permanent prosthesis would replace the expander. If you're having chemotherapy, you have to wait longer because chemotherapy usually brings down the white-blood-cell count, increasing the risk of infection. Finally, in the case of large-breasted women like myself, there would be a third operation, a reduction of the healthy breast, to make it match the first and to build a nipple for the reconstructed breast.

TO SOMEBODY WHO IS TERRIFIED OF GENERAL ANesthesia, this is awful—I'm looking at three extra operations, not one. Then the doctor shows us the pictures and it's worse: a color Polaroid of a woman whose breast looks like a halved grapefruit. The shape is perfectly round; a thick red scar runs from one side to the other; the woman has no nipple and no areola.

"I can't walk around for six months looking like that," I say. "It's like a nuclear catastrophe."

Then I feel terrible.

"What I mean is, it just sort of throws me, the idea of walking around like that with no nipple. I'm sure when it's all finished it looks really nice," I say.

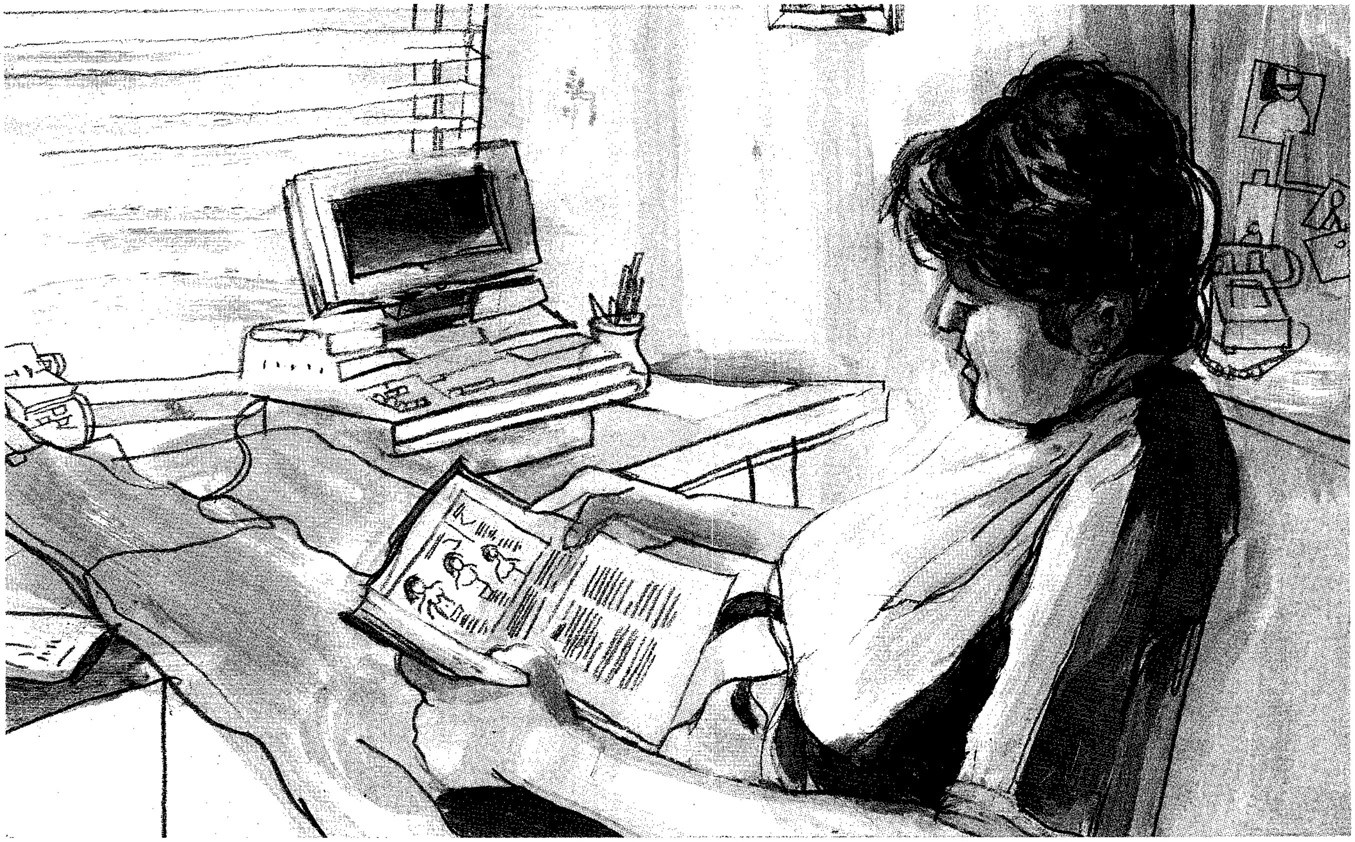
The doctor shows us more Polaroids, including women with their finished breasts, who look much better. He says there are implants he can use for a more natural look, but while they have the same texture, all breast tissue is different, so my breasts may not feel the same. His patients say, however, that after a while they are not aware of the implant—it just becomes their breast. He's a lovely guy. It's running on two-thirty; we were booked at the last minute, and I'm sure he hasn't had any lunch, but he acts like he has all the time in the world.

We leave. I know now, I tell Herb, I don't want reconstruction. There is no way I am going to do those things to my body.

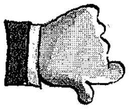
I also realize something else.

"You know how we're always saying we miss things," I say. "We weren't around for Paris in the twenties; we weren't reporters in New York in the forties; I had tickets to Woodstock, too much mud, I didn't go. It just hit me: All these stories about breast cancer—for this trend I'm right on time."

(This is the first of two installments.) ■



REPORTER: STUDYING MEDICAL TEXTS AT HOME.



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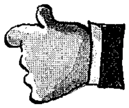

CHARACTERS

Deconstructing the Big 'C' Issue

BY JOHN TAYLOR

"I DON'T HAVE ANY RESERVATIONS ABOUT THE STRENGTH OF my character," Bill Clinton said recently. But others do. Many others. And not just about Clinton's character. It's become difficult to read an article about any candidate without coming across some reference, explicit or oblique, to the "character issue." Character—who's got it and who hasn't—has overtaken specific issues like health care and even the economy to become, along with the generalized and fatuous insistence on "change" and "caring," a central theme of the campaign. The trend, which began with Gennifer Flowers's allegations, reached a new pitch of shrillness last week as the New York primary approached and the city's tabloids competed with raucous headlines like WEED ASKED HIM THAT and CLINTON ON THE S—POT.

A candidate's character is a subtext in every political campaign, if only as an ingredient of image, and the effort to define it is a three-way struggle among the candidate, his opponent, and the media. George Bush had to wrestle with the Wimp Factor (or character as bravery) in 1988. Dan Quayle, despite exhaustive efforts by the Republicans, has never managed to escape the perception that he is shallow (character as maturity and wisdom). Michael Dukakis, by the same token, was defeated by the widespread feeling that he was a sterile technocrat (character as passion).

One of the curiosities of the character issue is that it is more easily acknowledged in the breach. No politician gets elected because of his good character; it's the absence of character, its inversion, that becomes an issue. But the character issue also works in strange ways, engulfing and destroying certain candidates while leaving others, who would appear to be equally vulnerable, virtually untouched. "It's a mystery the way character gets to be an issue for some candidates but not others," says Bruce Kuklick, a history professor and presidential scholar at the University of Pennsylvania.

This is true even of the supposedly irresistible issue of sex. Sexual impropriety as an indicator of questionable character, a campaign issue as far back as Grover Cleveland and one that has touched the reputations of Warren Harding and, posthumously, Franklin Roosevelt, Dwight Eisenhower, Jack Kennedy, and Lyndon Johnson, briefly appeared in the short, flaming trajectory of Gary Hart's 1988 candidacy, and it has now reappeared as the cornerstone of the character issue for Bill Clinton. George Bush, however, has remained immune to the topic.

But should he be? Rumors have circulated in Washington for years; stories about his alleged affairs have appeared in *L.A. Weekly, The Village Voice,* and *Private Eye* in England. A writer for the *Guardian* of London even named one of Bush's supposed paramours recently on C-SPAN. The Washington *Post,* with witty insider finesse, noted when she was promoted within the Bush administration that she had "served President-elect Bush in a variety of positions." Gossip about the woman, also named Jennifer, peaked a few years ago with a story that Bush was seen leaving her home at three in the morning. Barbara Bush was actually asked about the story at a private luncheon with some of her Washington friends. "George? Three o'clock in the morning? Never," one informed source quotes the First Lady as having joked. "Three o'clock in the afternoon, maybe."

One reason the story has never taken hold is that this Jennifer, unlike Gennifer Flowers, has not gone public. It is also much more daunting to write about the private life of a sitting president than about a relatively unknown and powerless presidential contender. But just as important, Bush has already established his character—the patrician grandfather, the unflinching commander in chief—in the public eye. Voters feel they know him and are resistant to a redefinition of his character, much the way they resisted the repeated stories that Reagan was asleep at the wheel during much of his presidency: Since they failed to resonate with the prevailing image of the president, they were ignored. "That Bush did or did not screw around is irrelevant to his character," says Kuklick, "which has been established as that of a sober, reliable leader."

But character as it has been constructed in the current campaign is a particularly unexamined term. For one thing, politicians—and private citizens—don't "have" character. It's not a fixed, constant quality. It's in flux, called forth by circumstances and revealed by behavior. Almost everyone—and this is certainly true of the current candidates—can be said to have shown character on certain occasions and to have displayed an appalling lack of it on others. Sometimes it's there; sometimes it's not.

Character in the form of self-righteous piety was the leitmotiv of Paul Tsongas's campaign. "Whatever vulnerabilities I have on the issues, they're not vulnerabilities of character and judgment," he said at one point. His self-proclaimed willingness to tell unpleasant truths worked for him until he began winning. At that point, to consolidate his lead, he switched over to more conventional and cyncial tactics, running a commercial that falsely suggested that Jesse Jackson had endorsed him for president. To use forthrightness as an indication of character, this suggests, is a luxury of the long shot, who not only need not worry about offending anyone but, just the opposite, can count on maximum exposure by offending, under the pretext of speaking candidly, as many people as possible.

It's also possible to display a great deal of character on one level—sexual restraint, say—and absolutely none on another. "The principles of public morality are as definite as those of the morality of private life. But they are not identical," Lord Acton, the British historian, wrote in 1887. Indeed, private morality can provide absolutely no indication of public morality. The emperor Hirohito, who presided over Japan's barbaric military policies during World War II, was a model of decorum, honor, and restraint—of, in a word, character. "It really cheapens the word *character* when we make it personal to the exclusion of public affairs," says historian Gertrude Himmelfarb.

The difference between public and private morality is central to the discussion of "character" as it relates to Bill Clinton. Since Clinton's behavior, even as described by Flowers, involved no compulsiveness, deviance, or sexual harassment, the sexual component was irrelevant. What matters is not that Clinton and Flowers, two mutually consenting adults, had sex—if, for the sake of argument, you assume they did—but that

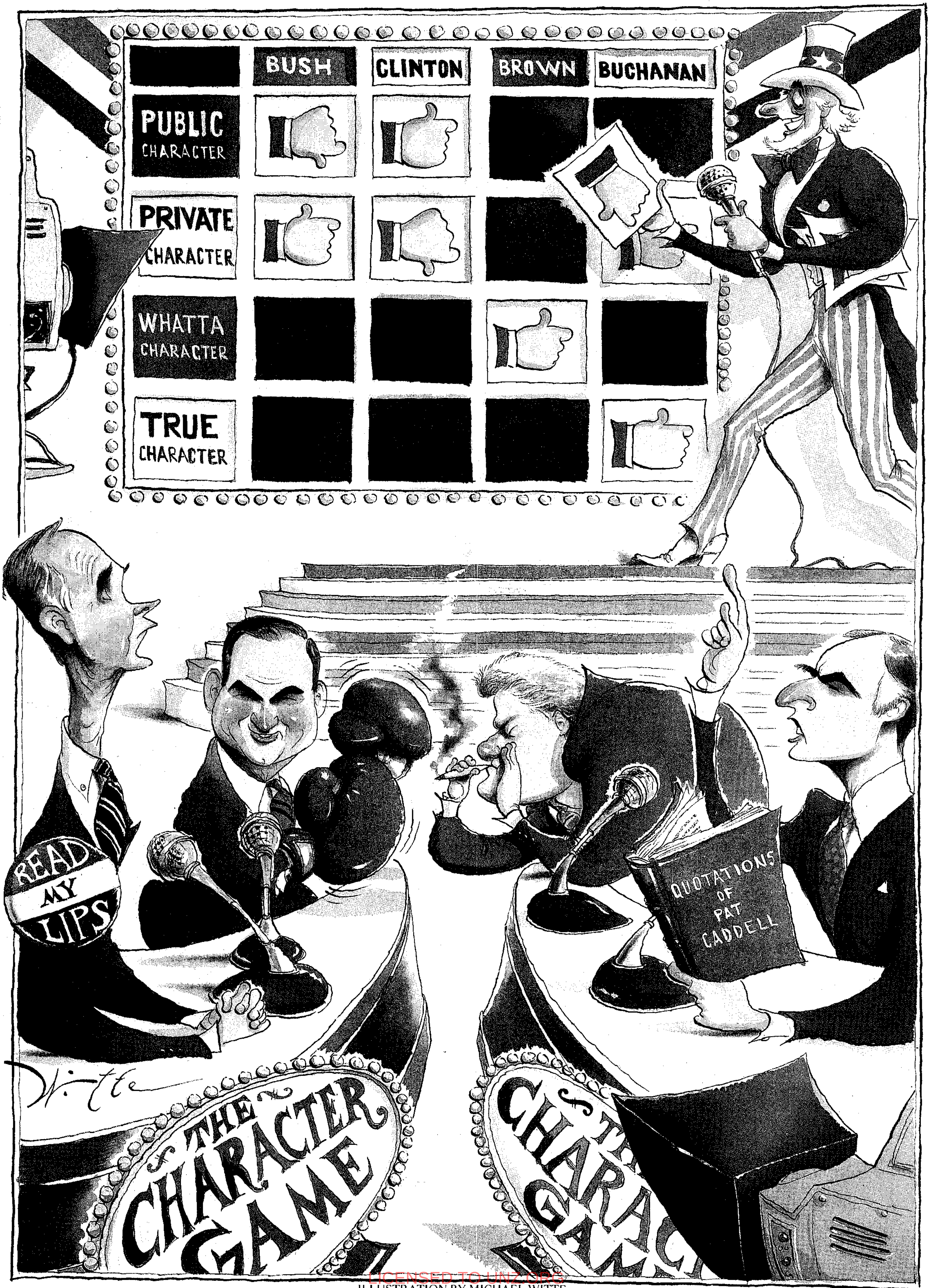
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ILLUSTRATION BY MICHAEL WITTE

Clinton broke his vow to remain faithful to his wife: The character issue concerns truthfulness.

That issue was just the pretext everyone needed to wallow in the Flowers allegations—a pretext not available in the Bush case, since no journalist has dared to ask him if he has had affairs, eliciting either a denial or a refusal to comment that could rationalize an investigation on the grounds of character. It was also, of course, the pretext Gennifer Flowers used to tell her story: She just couldn't stand, she said, all of Clinton's lies.

INEVITABLY, HOWEVER, THE CHARGE OF SEXUAL INFIDELITY has served as a kind of magnet, pulling in, like so many metal filings, all the other charges against Clinton, shaping them in a way that has not happened with the improprieties of either Bush or Jerry Brown. Without the accusation of infidelity, the claim that Clinton wriggled out of his draft obligation would have been more likely to be regarded as a normal response by a student opposed to the war. The supposed conflicts of interest raised by his investment in a savings and loan and by the state business handled by his wife's law firm were similar nonstories that acquired a distorted significance because of the character issue. Clinton behaved no differently from any other governor of a small, rural state. "These sorts of things are acceptable in Arkansas's good-old-boy network," says Grant Ujifusa, co-author of the *Almanac of American Politics.*

But last week, as New York's primary neared and the tab frenzy intensified, character became Clinton's personal cross, a groaning apparatus of punishment and redemption that he must drag to every campaign stop. At times, the burden of it all threatened to overwhelm him. Instead of dancing sassily with ridiculous issues like marijuana use, Clinton, hoarse, paunchy, raccoon-eyed, drew pathetic distinctions (he smoked but didn't inhale, broke no American laws because he did it in England) that he hoped would make him appear technically ethical but in fact only made him look—character again—evasive. His non-denial denials and non-affirmative affirmations represented a classic Republican-style straddle. Bush no doubt felt grudging admiration.

Many Republicans feel, or hope, that without any assistance from them, the "character question" will slowly but inexorably devour Clinton. That may happen. But even if Bush has remained steadfastly faithful to Barbara all these years, he is just as vulnerable as Clinton to the charge that he lacks character. After all, Clinton may have broken a promise to his wife to remain faithful, but is that any worse than Bush's breaking his notorious "Read my lips" promise to the voters not to raise taxes, a promise that came only eight years after he had denounced such Reaganesque policies as "voodoo economics"?

In fact, the record of the Bush administration contains a pattern of dishonesty and cynicism significant enough to raise the issue of character or "public morality." Virtually no one, including Clarence Thomas's supporters, actually believed Bush's declaration that Thomas was "the best man for the job" and that race was not a factor in his appointment to the Supreme Court. Abortion rights ought to be one of the most purely principled issues facing a politician, but Bush breezily switched from pro-choice to pro-life in the late seventies.

Ever since Patrick Buchanan emerged as a candidate, Bush has tried to appease the Republican right. He has turned on his NEA chairman and recanted his pragmatic 1990 decision to raise taxes rather than trigger Gramm-Rudman spending cuts. In an interview just before the Georgia primary, he justified this reversal because his earlier switch had been unpopular. "Look at all the flak it's taking," he said in one of the most revealing moments of his presidency. Is that sort of confession a more or less important indication of character than an unsupported charge of marital infidelity?

Jerry Brown, too, over the years, has shamelessly changed his positions on issues as varied as California's Proposition 13 and the Mediterranean fruit fly. But inconsistency can be seen as a sign of character if it is packaged as growth. Which is what Brown has done. You grow, you learn, you experiment, Brown likes to say; you can't keep repeating. Brown, however, does not display character so much as appear to *be* a character. He has called the election a "gong show," and his campaign certainly has that cartoonish, two-dimensional style.

Overwrought, posturing, promoting fantastic positions like exploring the universe and passing a constitutional amendment to balance the budget, Brown has always practiced politics as a form of street theater. These days, he appears in costume—turtleneck or union jacket or double-breasted suit and mob-lawyer collar bar, the hair at his symmetrically graying temples slicked back—for appearances that at times amount to little more than skits, as when he arrived downtown two weeks ago with a wheelbarrow full of volumes of the tax code that he proceeded to dump into a garbage can.

Just how literally this conceit could be taken became clear last week when the Washington *Post* revealed that sections of Brown's speeches had been lifted directly from a fictional character, Senator Smith, created by Brown's old friend, renegade pollster Pat Caddell, in a book proposal. Brown, it turns out, represents the candidate as an imaginative confection, character as literary device.

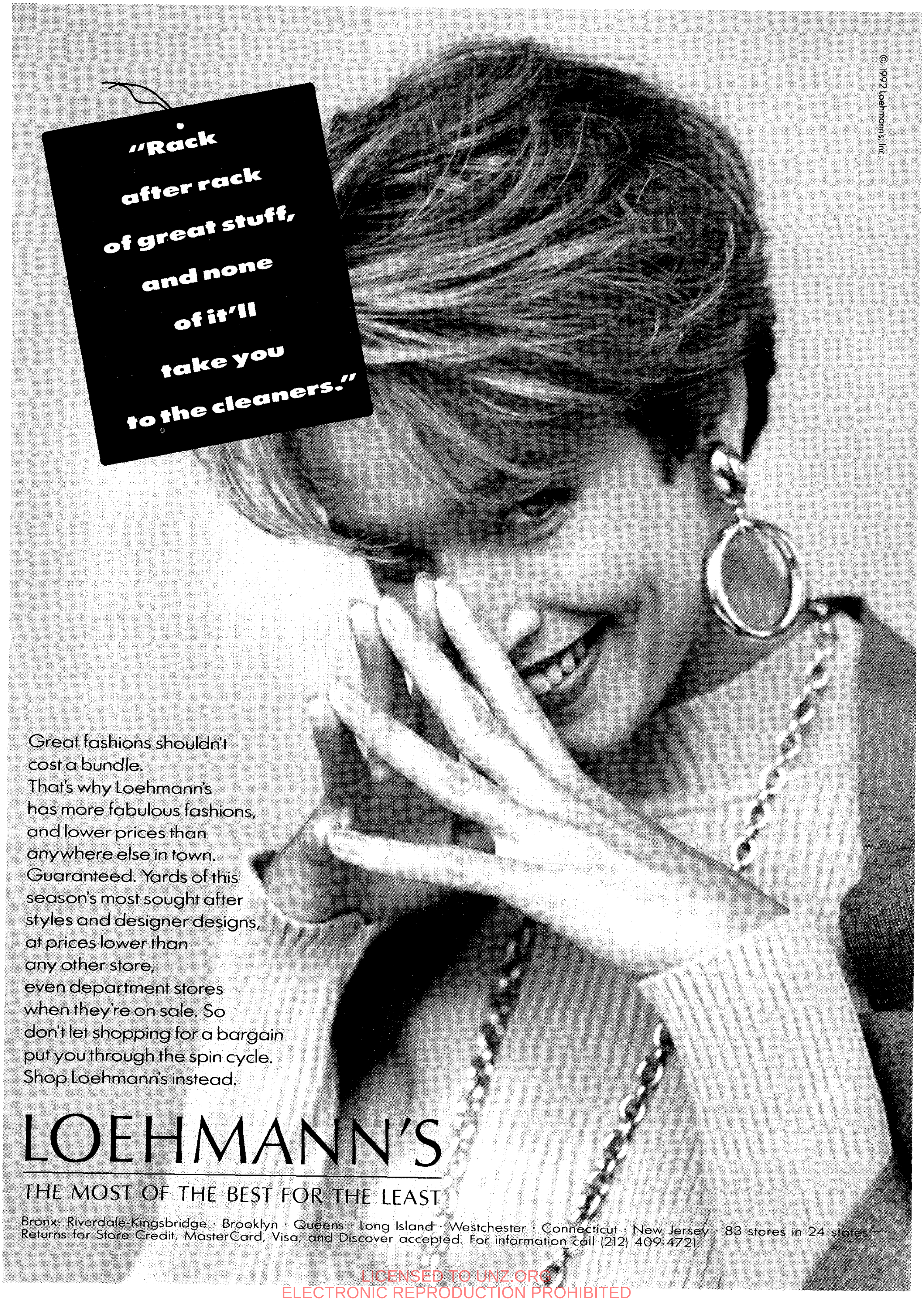
According to the vacuous means by which the character issue has been constructed in the current campaign, the candidate who ought to be elected is Buchanan. Not even his most virulent enemies have suggested that he has ever been unfaithful to his wife of twenty years, Shelley. Nor has he ever been accused of stealing, lying, groveling, or personal disloyalty. On a certain level, he passes the character test for private morality in a way that neither Clinton nor Bush does.

Buchanan is also a man of constancy; if nothing else, he has the courage of his convictions, and in the conventional thinking, this is considered a crucial element of character. In newspaper columns over the years, Buchanan has advocated a raft of extreme positions, which include repeal of the Fifth Amendment, the elimination of the adversary system of justice, and wholesale use of the death penalty. He has reversed himself on none of these positions, nor on his opposition to the Gulf War. Bush, by contrast, has been reported to have signed off on a secret payment of $1 billion to Saddam Hussein a year before deciding he was "worse than Hitler." And Clinton has said that he opposed the Gulf War but, had he been in the Senate, he would have voted for it if that vote was close.

Buchanan has even used some of his more outrageous positions to try to show the true depth of his character. He harbors little sympathy for victims of any sort of social injustice—-except for men who he believes have been unjustly accused of being Nazi war criminals. For years, he waged a campaign to protest the innocence of John Demjanjuk, the so-called Ivan the Terrible of Treblinka, who was wanted by the Israelis. The reason, Buchanan has explained, is that no one else had the character to stand up for the man.

"I defend people who I believe have been falsely accused of the worst crimes in history," Buchanan recently said in an interview with David Frost. "Nobody else will defend these people. They don't have ten columnists for the New York *Times* defending them the way many blacks convicted of murder in Alabama [have]. . . . The national press goes down and they say . . . 'You know, this is a case of mistaken identity.' Nobody defended Demjanjuk except for Pat Buchanan."

But, of course, to most people outside the Republican right, Buchanan exhibits an appalling lack of character. This has nothing to do with his personal rectitude, nor with his courageous defense of his convictions, but with the convictions themselves. He has no compassion. What he believes in is wrong. And what is missing in the current debate over character is a sense not only of its complexity but of its limitations.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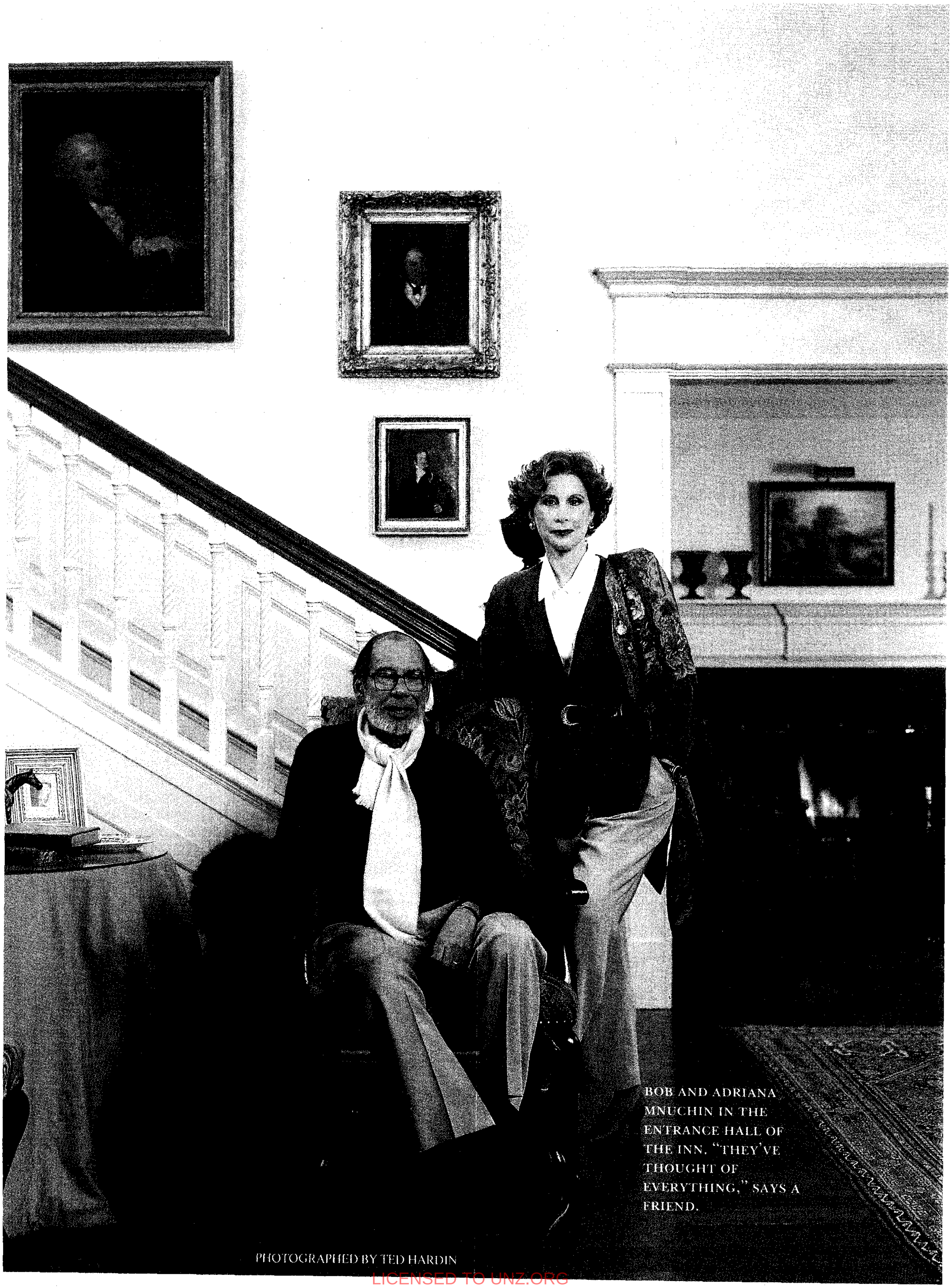
The INN CROWD

By Celia McGee

AT THE MAYFLOWER IN NORTHWEST CONNECTICUT, ONE NEW YORK COUPLE WELCOMES YOU TO MNUCHIN-LAND

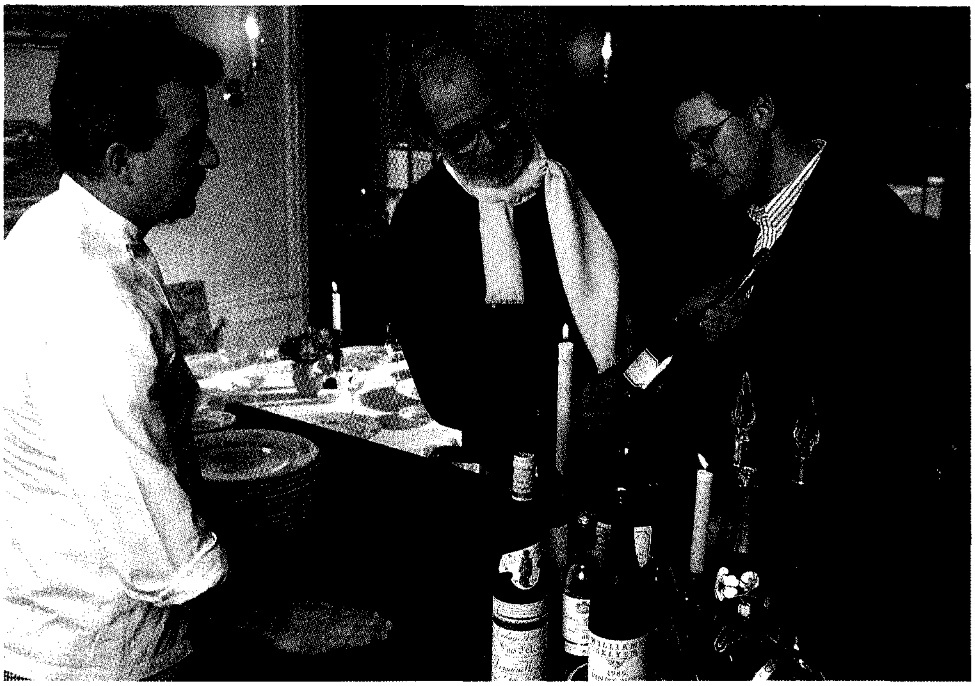
ADRIANA MNUCHIN WAS pleased. Very pleased. The oversize Limoges breakfast cup she had designed for the inn she and her husband were opening in a few weeks was perfect. *Perfect.* Swathed in little blue flowers, the custom-made porcelain was *just* right for servings of café au lait. The kind she and Robert had loved at the three-star auberges they visited—five in seven days—on one of their reconnaissance missions of the hotel business. About which they knew nothing. Not a thing.

Except, of course, as guests. A Wall Street eminence and an upscale entrepreneur, prominent New York art collectors, they'd stayed at the world's smartest. But until they bought the decrepit Mayflower Inn near their country house in Washington, Connecticut, a year and a half ago, their hospitality consciousness was pretty low. Until they traveled to England for a tour of the great manor-house hotels (nine in ten days) with decorator Mariette Himes Gomez. Until they learned that "keys" means rooms, that a 250-item



BOB AND ADRIANA MNUCHIN IN THE ENTRANCE HALL OF THE INN. "THEY'VE THOUGHT OF EVERYTHING," SAYS A FRIEND.

PHOTOGRAPHED BY TED HARDIN



MNUCHIN (CENTER) WITH HIS DINING-ROOM “TEAM.”

wine list isn't complete without a cover, that the secret to great mashed potatoes is individually prepared portions.

They had their fantasy. The romantic idea of a world-class retreat in rustic surroundings. “Luxury without excess,” says Adriana, 53. “A place with a wonderful history that deserved to stand tall again,” says Bob, 58. A return to simpler, homier times, says Adriana. The eighties are over, and the Mnuchins know from the eighties. It's the nineties. Share the wealth. And rake in more. Rooms start at $190 a night, suites at $475—meals not included.

A country-house hotel of the mind. With those special cups for morning coffee. “Or hot water with lemon,” says Adriana. Her slender body shifts ever so slightly in its Armani jacket and soft black cashmeres, a testament to daily workouts, the hot water with lemon, and weak tea with dollops of Royal Jelly brewed by the maid back in New York, by Adriana here in the country. And to hard work. “These are very task-oriented people,” says art-world fixture Robert Pincus-Witten, a close friend. “They wouldn't know how *not* to work at something. They've approached the Mayflower with obsessive, inhabited absorption.” Bob didn't become the head of block trading at Goldman, Sachs by resting on his De Koonings.

The Mnuchins' obsession has already become the biggest tourist stop in the area for Litchfield County locals discreetly dying of curiosity about the transformation of the Shingle-style main building, its four outbuildings, and 28 woodsy acres into “The Mayflower Inn: A Country House Hotel.” There's been little advertising. No untoward publicity. At most, those “guinea pig” dinners just before the inn opened, on March 18, with a few friends—Beverly Sills and Jerry Schoenfeld, Peter Duchin and Brooke Hayward, James and Sharon Hoge, Diane von Furstenberg, Geraldine Stutz.

Reticence is a prickly reflex with Bob Mnuchin, his “low profiling” honed by 33 years of working for perhaps the most successful and secretive investment firm on Wall Street. The Mnuchins have come out of their shell a bit for the launch. *HG* has shot their East 78th Street townhouse and art collection. Correction: “their beautiful mansion,” says Leo Castelli. Their photograph may finally be available for the chart of 200 top international collectors that *ARTnews* publishes every year. Still, there was no grand opening: They just left the heavy front door unlocked. “All we wanted,” says Bob, “was the appearance that there was nothing left to be done.”

“FOR A NORMAL HOTEL OPENING,” says manager Don Meginley, who came from the Cavalier Hotel in hot, hot, hot Miami Beach, “you can call the Cornell hotel school and get a checklist of 50 to 100 items. Here it was more like 3,000. I've never seen such attention to detail.”

The details are as much a question of set design as of decorating, as much of production values as of hotel science. Washington is no Hollywood on the Shepaug, but the Mnuchins have their weakness for movies. With daughter Lisa Hedley, one of their five children and stepchildren, they bought the local art house, the Bantam Cinema, not long after the inn, and mother and daughter went off to shop at Cannes. Son-in-law Tom Hedley, the tweedy co-screenwriter of *Flashdance*, “scripted,” as Adriana puts it, the inn's brochure. His buddy Tim Zinnemann, Fred's son, took some of the pictures. Then there were Don Meginley and his wife, Bevo, whose wedding reception was held at the Mayflower 28 years ago: “Central casting,” Bob told Adriana when they got the Meginleys' letter saying they'd like to come home. The inn has been styled—vintage tennis racquet resting ever so casually on antique leather valises—to within an inch of its new life. Which has to look old. “As though it's been there forever,” says Mariette Gomez.

“In hotels of this type,” she says, “there'll be two or three fabulous rooms. Here, they're all fabulous, and each one is different.” Twenty-four rooms and suites with a staff of 50. English and American and French antiques. Backgammon, chess, and bridge in the parlor. Landed-gentry fabrics and wallpapers. Needlepoint, tapestry, tassels. Art everywhere.

“It's exactly the opposite of the way we live,” says Adriana, “which is with monochrome backgrounds that are subordinated to contemporary art.” Both in New York and in their country home, found while house-hunting ten years ago with friends Arthur (the New York *Observer, The Nation,* the Litchfield County *Times*) and Linda Carter after their close-knit group of megabuckers decided to abandon the Hamptons for a calmer scene. Washington is only an hour and 45 minutes from New York up I-684, I-84, and Route 47, but this part of northwest Connecticut, says Bob, is like “a different time zone.”

For that you need four-poster, canopied beds. The kind Adriana knew to equip with duvets and eiderdowns, Italian sheets and English blankets, winter and summer quilts, feather pillows for the luxe-loving and foam for the allergic. She knows her brass and Limoges fittings, for the marble-and-walnut bathrooms. Her “country fresh” fragrances specially developed for the inn's amenity line. The hangers copied from Dukes in London. She's got the row of rubber Wellies in the back hallway. The wrought-iron doorstops for every room. The china and crystal for the three dining rooms and the dining porch. The library stocked with more than 300 mystery novels and old issues of *Country Life, Playbills* from the thirties, and the complete works of Wharton and James. “Laid-back elegance,” says Don Meginley. “Like coming up and staying at Aunt Minnie's 50 years ago.” That's Aunt Minnie with Frette linens to you.

“They've thought of everything,” says friend and fellow art collector Barbara Schwartz, “down to the staff's shoes.” A proper jacket for each parking attendant when there's dancing in the bar—supper club comes to the country—on Friday and Saturday nights.

But no weddings. “This isn't a wedding

hall," says Adriana. Well, maybe a few. Two in the spring for sure. The guest rooms are booked solid through the first weekend in June, with reservations stretching well into the summer. "I don't know how people know about us, but they do," says Meginley. The first guests to take a suite were Mike Nichols and Diane Sawyer, who came up to the inn for Stephen Sondheim's birthday party.

DID ANYONE SAY RECESSION? "Whatever the economic situation, there's always room at the top," Meginley says. "People always want to dream, even in tough times," says Adriana. If you build it, they will come—to a vision that's been realized at a cost, it's been ballparked, of $10 million. But not, you understand, by the Mnuchins. "Bob and Adriana Mnuchin are not"—*ahem*—"about money," Bob grumps.

As a pioneer of institutional-equity trading, Bob Mnuchin spent 33 years helping push Goldman, Sachs to the top of the Wall Street heap and his own salary to an estimated $8.7 million the year before he retired. He's used to gambling several hundred million dollars more than he's spending on his inn, and he knows a trend when he sees one coming. "The Coach" they called him at Goldman for his hands-on, get-the-customer-on-the-phone management style. "Mnooch was a role model for an entire generation," says Gates Hawn, the chief operating officer of Donaldson, Lufkin & Jenrette's Pershing division. He instilled respect among the Masters of the Universe, and fear when he trotted out his perfectionism. At the inn, employees have become "our team." "Our No. 1 draft choice" refers to chef John Farnsworth, lured away from the Lodge at Keole in Hawaii.

"Bob Mnuchin was the Babe Ruth of the business," says Robert Kahan, a former protégé now in charge of the trading desk at Montgomery Securities in San Francisco. "There'll never be another like him." Blocktrader legends elsewhere, Hawn points out, recently "died, were fired, got their heads blown off, went out of business." It says something about "Mnooch's" significance to Goldman that he didn't retire until a year and a half ago, in his late fifties—well after most princelings at his level. It says something about his experience there that his two sons and stepson are busy proving themselves at the firm.

Younger men chomping at Mnuchin's heels may have been some incentive for him to retire. But the puzzlement at his choice of activities is palpable in financial circles. What is this—Sherman McCoy meets Bob Newhart? Why not *relax*? "I've never been a fan of the term *retire*," he says. "I wanted to have some other horizons."

A partnership, a merger, with Adriana. Meaning Bob sneaking Adriana into men's rooms around Manhattan so she could improve on the ones at the inn, with Ralph Lauren wallpaper, sporting prints, and tortoiseshell mirrors. Meaning, says Adriana, "an adjustment. When you're not just married but partners, you have to learn not to interrupt each other and to call a moratorium on talking about business at least some nights of the week."

For her, business is business as usual—big, remunerative. In 1971, in the middle of the tennis boom, she and a partner opened Tennis Lady on the Upper East Side. Eight years later and 21 stores richer, she sold the chain for $11.3 million. By then, the eighties were almost upon her. The Cashmere Years. Her three Cashmere-Cashmere stores hooked into the mood that price was no object and status was all, with $1,600 jogging suits, $900 sweaters, $200 slippers, those throws you now find scattered through the inn. Her upmarket commodity made quite an impact on the fashion scene.

ADRIANA HAS A BORN-TO-SHOP TASTE. "SHE'S ALWAYS GOT HER FINGER ON THE PULSE OF THE TIMES."

ADRIANA AT ONE OF THE "GUINEA PIG" TEST DINNERS, HELD BEFORE THE INN OPENED MARCH 18.

Such an impact that copycats ruined the delicate balance between supply and demand for the wool of jumpy Chinese mountain goats plucked from bushes by clambering Himalayan herdsmen. "Also," says Adriana, "Bob made me aware that the bubble was about to burst." She got out of the eighties before the eighties got out of the eighties. She sold Cashmere-Cashmere at a profit of $1.5 million on a $350,000 investment and moved on to art. Already a volunteer at the Whitney Museum, she developed Whitney Abroad, a membership program of tours to foreign museums and extremely private collections that's so popular, some participants have to be chosen by lottery. At $9,000 a pop. She's now a vice-president of the Whitney's board of trustees.

YOU CAN TAKE THE GIRL OUT of retailing, but you can't take the retailing out of this one, whose great-grandfather's Memphis department store branched out all over the mid-South after the Civil War. The Shop at the Mayflower is Adriana's particular baby, stocked with cashmere (naturally), American quilts, Italian leather luggage, small antiques, mugs and caps with the Mayflower logo she spent five months refining, the forties and fifties costume jewelry that she swears is making a comeback. Adriana and her born-to-shop taste have taught people to mark her words. "She's always got her finger on the pulse of the times," says fashion consultant Mimi Liebeskind.

Adriana and Bob have long collected together. The inn was an excuse for more. "Our collection," she calls the English hall chairs, Photo-Secession photographs, old movie posters. "Robert once thought we should open a store on Madison Avenue with one-of-a-kind pieces we'd picked up all over the world," she says.

Bob's parents, Leon and Harriet—thin, style-studded Manhattanites who didn't suffer fools or frumpy out-of-towners gladly—left Post-Impressionism behind to collect Abstract Expressionism and Pop art, often before the spray paint was dry. "Bob," says Adriana, "grew up with a passion for art."

The Mnuchins wait, sometimes years, for the seminal Pollock, the Rothkos, the stupendous Clyfford Still, De Suvero, Kline, Twombly, Stella, De Kooning, the little Gottlieb you bump into if you take the stairs rather than the elevator to the townhouse's second floor. They bought Salle and Schnabel before they were household blue chips. Brice Mardens have just gone to Connecticut. The Mnuchins have a tradition of naming their standard poodles after artists they don't own yet. Gorky's the pet du jour, but lately his name is obsolete. The inn, says Bob, doing a fair imitation of someone boasting about a work of art with a lengthy provenance, "was like a painting with a lot of labels on the back."

Their original intention was to restore, not replace, what had been a familiar presence in the northwest corner since it was erected as the Ridge School in 1894. When the school closed, in 1919, a Brooklyn-based alumnus bought it and ran it as the Mayflower Inn until his death in 1968, bequeathing it to the Gunnery, the prep school next door. The school gamely innkeeped for seven years. After a succession of owners, it ended up in 1988 with a hodgepodge of investors but was never opened to the public. Unless you count the Rolling Stones, who bivouacked there for six weeks during the summer of 1989 while rehearsing nearby for their "Steel Wheels" tour. By the time the Mnuchins bought it the next July, the place was a wreck.

MAYFLOWER · INN ·

Dallying?

"IT'S A HOBBY," SAYS A NEIGHBOR OF THE MAYFLOWER INN, "A GREAT BIG ELECTRIC-TRAIN SET."

"It just wasn't up to any of the codes, all those darling things you're supposed to know about," Adriana says. Roxbury architect-builders Roderick Thorne and David Cleaves, whom the Mnuchins signed up for the renovation, pronounced it structurally unsound. Practically the whole thing had to come down. A bay window was salvaged and incorporated into the library of a new structure designed, says Thorne, "with the same feeling" as the old. A carved mantel and deacon's bench found their way into the bar. The former Mayflower's 10,000 square feet were more than doubled.

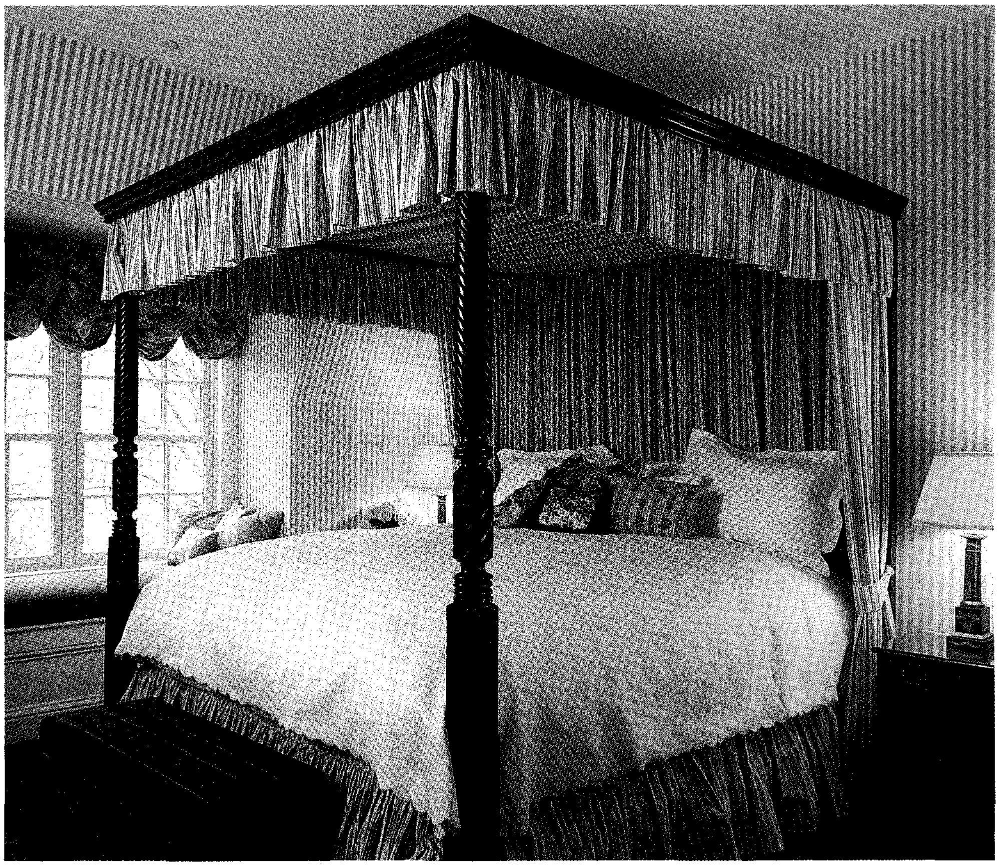
Bob's attachment to art is matched only by his compulsion for landscaping. "It's concurrent with his talent for selecting great art," Barbara Schwartz says. Planting the specimen trees he's brought in from five states, creating or changing a landscape, is so rooted, permanent—not like those nasty stocks that come and go in a matter of minutes, zillions of dollars at a time.

"The sheer arboreal question," Robert Pincus-Witten calls the creation of a brand-new parklike setting for the inn, trucks and cranes arriving with rare weeping Norway spuces, red jade crab apples, weeping blue atlas cedars, and the copper beech that Bob proudly says "looks like it's always been there." This was "instant landscape—instant lawn, too," says landscape contractor Steven Coe, who put down four acres of sod. Presto: terraced English rose garden, Shakespeare garden, knot garden, cutting gardens with wildflowers. The Mnuchins have renamed the big hill on their property Mayflower Mountain. Adriana had a hiking trail blazed to the top and a ring of stones laid down that she's named the Meditation Circle. Zen and the art of big spending.

ALTHOUGH THERE ARE 24 GUEST ROOMS, NO 2 ARE ALIKE.

IT'S ALL HAPPENED UNDER the watchful eyes of the surrounding community. Washington, its wealthy weekenders and resident celebrities included, doesn't take well to change. The expenditure of showy amounts of money goes against the Yankee grain. Gasps were heard when the general store got prettified and started carrying bagels. There was that frisson that chic and ethnicity bring. Next thing you knew, there was polo. People worried about the Mayflower. "They thought the Stones' being here would bring riffraff on motorcycles," says one weekender. "They didn't realize that the ones who'd want to see them were old yuppies like me driving by in their Volvos."

The Mnuchins, however, seem to have been accepted by Old Guard Washington, the garden-club variety of family fortunes and tight fists. They've cocktailed with them at the Washington Club: a tennis court, clubhouse, and lakeside shack that pass for a country club, tattered-Wasp style. They've solicited neighbors' opinions and charmed the zoning and wetlands commissions, the selectmen. "I don't see how twenty people a weekend can ruin a town," Arthur Carter says.


THE FOUR-POSTER BEDS HAVE ENGLISH BLANKETS AND ITALIAN LINENS.

All the nuts-and-bolts work came from firms in the area, endearing the Mnuchins to a region where unemployment is on the rise and the real-estate market is soft. Although some scoff at their idea that such a grand place can become a county hangout, the Mayflower is trying to keep the prices at its restaurant "moderate." For lunch, entrées are between $6.75 and $10.50; at dinner, from $13.50 to $24. John Farnsworth is doing up dishes from local produce—buckwheat crêpes with warm McIntosh applesauce, house-smoked salmon with lentil-coriander salad, navarin of Washington lamb.

A question remains in many minds: not whether the Mnuchins know what they're doing but whether they'll be able to find enough people to appreciate it, especially during a slump. A weekend getaway less than two hours from New York, the Mayflower's defenders argue, may be just the vacation that recession-fighters need. "I think it was very clever of Bob and Adriana to choose such a hot area," says former *Avenue* editor-in-chief Joan Kron, who remembers the couple talking about buying a Caribbean island instead. Not that this convinces those who dismiss the Mayflower as a country house masquerading as an inn so it can get a tax break. Or see it as a vanity production. "It's a hobby, a great big electric-train set," one says.

To disprove the skeptics, the Mayflower is counting on an international clientele that "is always looking for a great hotel," Don Meginley says, "even if it's in Washington, Connecticut." The inn's executive conference lodge, the Teahouse, with its highest-tech facilities, is supposed to bring in corporate business during the week. Adriana's talking to her friend Francine Du Plessix Gray about a writers' conference.

Adriana's belief that what's good for the body is good for the soul is good for business has its temple in her Mayflower Fitness Club. Its low-impact exercise and holistic pampering serve her other belief: that with enough discipline, you can change anything, especially your physique. Her latest discovery is boxing, and that it toughens you up for the streets of New York. "I'll never forget the first time I saw her calves," says Joan Kron.

Adriana loves change. "It's rejuvenating," she says. "Everyone should reinvent themselves," she told a friend. This was apropos of the flap last summer, the one caused by her name change. From Adrian (the fashion designer her mother revered) to Adriana. Her friends were shocked, amused, confused. They've gotten used to it. They've learned to go along with her, in droves. Groups are her thing. The Opera Group to learn about opera, the Walking Group for exercise and girl talk. "You should see the schedule Adriana has planned for our opera weekend at the Mayflower," Barbara Schwartz says. Crack-of-dawn hikes, lectures, massages, an opera video, dinners. Psychologist Linda Carter put Adriana on an advisory board at the mental-health clinic she's affiliated with at New York University, and Adriana took over. "We miss her since she got so involved with the inn," Carter says.

"These are two winners," says the Mnuchins' friend Shelby White, who is married to Odyssey Partners superbanker Leon Levy and is the author of, coming soon to your bookstore, *What Every Woman Should Know About Her Husband's Money*. The Mayflower is a competition. To have the best manor-house hotel. The best view. The best taste. To make the new old and the old new. To succeed at business without the appearance of really trying.

Both Mnuchins are ferocious tennis players. Bob is a killer at bridge. They met on the golf course. "But *do* you know about Bob and golf?" asks his old friend Arthur Levitt, chairman of the American Stock Exchange during Bob's five-year stint on the board of governors. "We play through the winter. The rule is that we stop when it gets to be more than 10 degrees below freezing."

It got that cold, and colder, in Connecticut this winter. Bob is worried about how this may affect his barely rooted trees. But not too worried. Things don't die on Bob Mnuchin. He and Adriana don't *fail*. This is the nineties. The Inn Years. Retirement is sweet. So is success. And reinventing yourself is hard work. ■

WHY ARE THESE

THE METS TRY TO RISE ABOVE THEIR SILENT SPRING

BY ERIC POOLEY

FOR A LITTLE WHILE ON THIS drowsy March morning at the Mets' ballpark in Port St. Lucie, Florida, it's almost possible to buy into the old American myth that spring training is a ritual of innocence renewed. Ninety minutes before a game against Los Angeles, clusters of Mets and Dodgers are swinging bats, playing some lazy catch, smiling, and signing free autographs for children. Even the languid breeze, scented with mustard and tanning oil, seems ready for a nap on the beach.

"You're a liar!"

Inside the Mets' clubhouse, things aren't so serene.

"A f---ing liar!"

David Cone's eyes bulge as the pitcher curses Andrea Peyser, a banty New York *Post* reporter covering the Mets' rape scandal and the ballplayers-and-bimbos beat. Earlier this morning, a Peyser article (involving Cone, pitcher Bret Saberhagen, an alehouse, sports cars, and some blondes) burned up fax machines from Queens to Port St. Lucie; now Peyser finds herself surrounded by Cone, Saberhagen, Mets P.R. man Jay Horwitz, and three or four other hostile players.

"Did you see me get in the car with the woman?" asks Saberhagen, not referring to his wife.

"Yes, I did," says Peyser.

"I'm the only one who went home alone," Saberhagen complains.

"I wrote what I saw," says Peyser.

"Liar! Reckless disregard for the truth!" says Cone, a bachelor.

"With a capital R!" Horwitz chimes in.

"I can't even go out for a drink with friends," Saberhagen whines.

A collision of worlds: news reporters' invading the cosseted realm of pro athletes, who used to rest easy in the knowledge that their postgame escapades wouldn't make the papers unless they first made the police blotter. No more.

"You're public figures," Peyser snaps; the local police investigation of rape allegations against Dwight Gooden, Vince Coleman, and Daryl Boston, she adds, has turned Mets nightlife into news.

Cone's hidden-face trick.

Then she gets out of there.

"Don't let the door hit you in the ass on your way out!"

A news-magazine correspondent approaches Gooden and asks him about his accuser, a Manhattan woman (and ex-date of Cone's) who told police she was gang-raped at Gooden's house during last year's spring training. Here, of course, is the source of the Mets' fire storm—grave charges that could send the baseball season that begins this week up in flames. (As *New York* went to press, the police had taken blood and saliva samples from Gooden but not from Coleman or Boston, and handed the case to the Florida state attorney's office; the state attorney still hadn't said whether it would indict the players.)

Gooden—*The Doctor,* the beloved and beleaguered franchise player at the red-hot center of the conflagration—smiles at the correspondent, cool as can be.

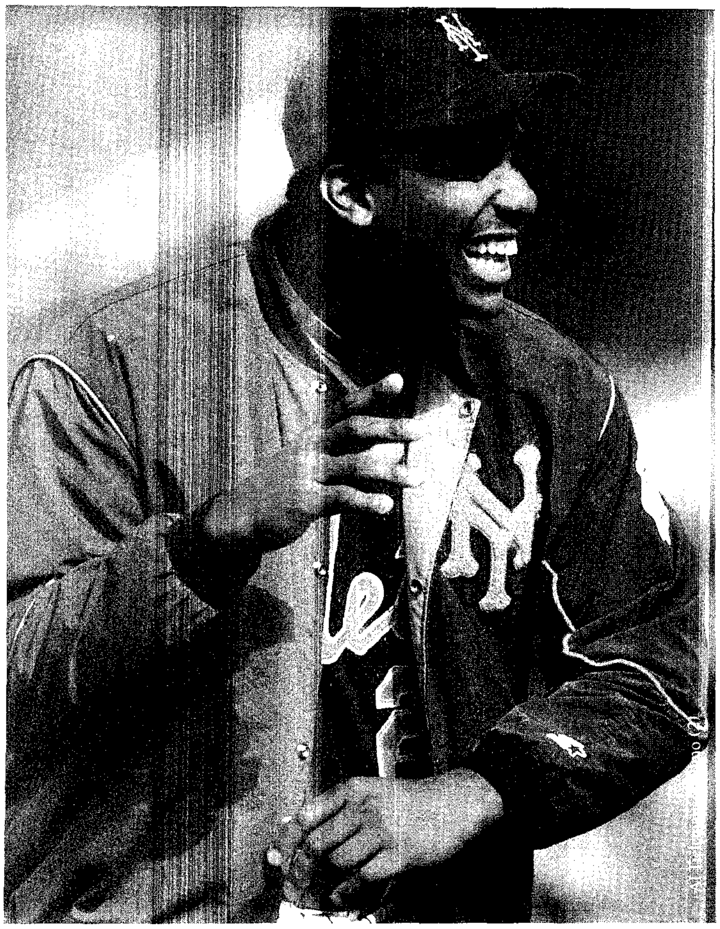
"Gotta go to the trainer's room now," he says. "Maybe I'll get with you later. Why not ask *Jay* to set something up?"

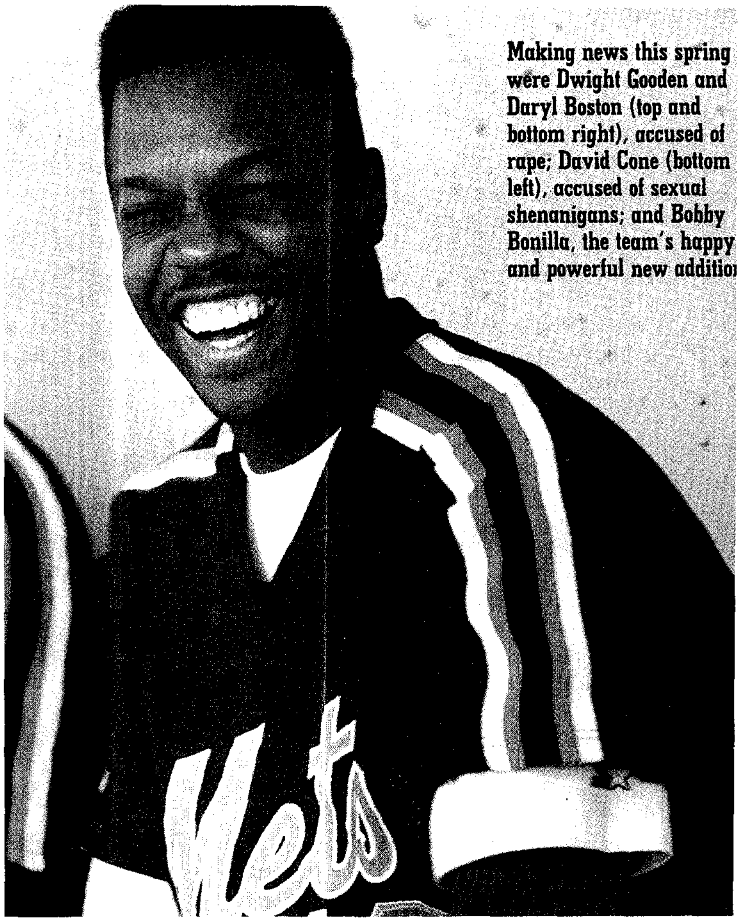
Jay Horwitz has been threatening to expel reporters who even ask about rape.

Looking for relief, I sit down in the dugout with pitcher John Franco, the Mets' closer and clubhouse jester. I ask him about the team's mood.

Franco puts on his blandest voice. "The mood's good," he says. "Real good."

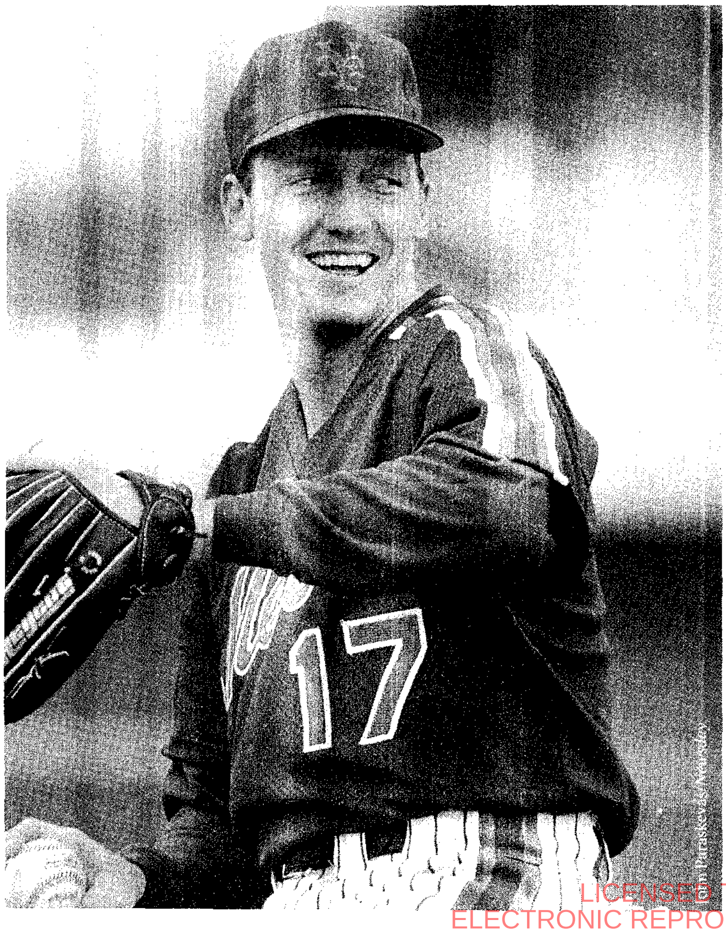
THE NEXT DAY, THE METS BAR "non-sports reporters" from the stadium—as if reporters, not rape charges, are the team's real worry—but the headlines keep coming: WEIRD SEX ACT IN BULLPEN howls the *Post* after three women come up with bizarre allegations against Cone. With sexual misconduct in the air, the women—reportedly known in the Mets clubhouse as the Blow Sisters—add some sex charges to a $5-million civil suit filed last year. Among the charges: that Cone masturbated in front of them in the Shea bullpen in 1989. The day after *that* story breaks, Cone collects his teammates' signatures on a media-boycott petition. The players will talk to *no one,* not even announcer





Making news this spring were Dwight Gooden and Daryl Boston (top and bottom right), accused of rape; David Cone (bottom left), accused of sexual shenanigans; and Bobby Bonilla, the team's happy and powerful new additio

GUYS LAUGHING?



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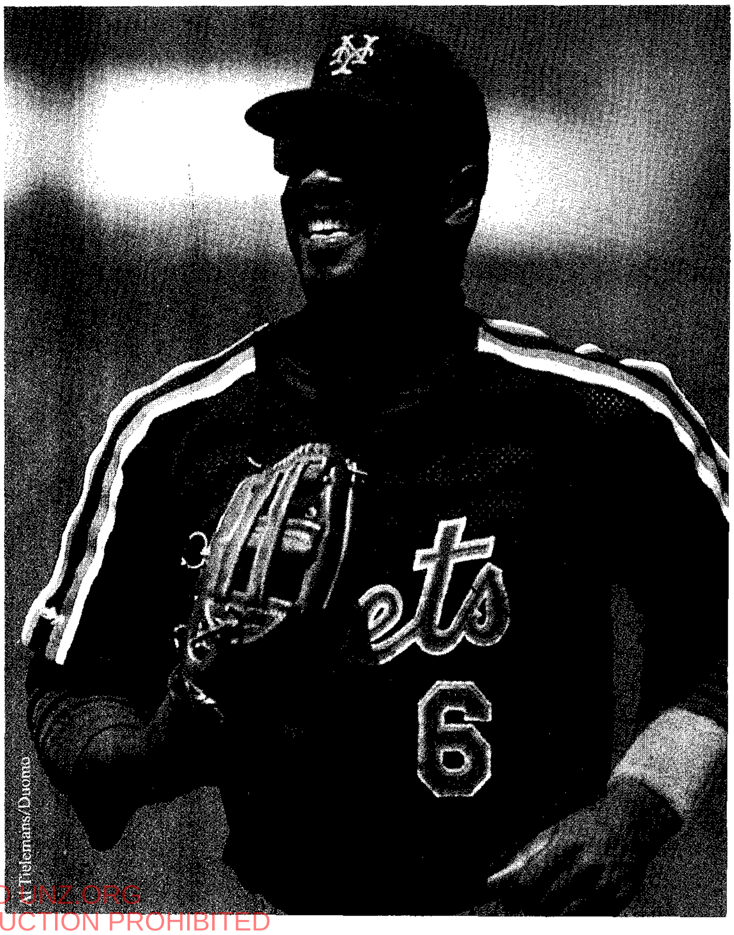


Al Tielemans/Duomo

Ralph Kiner, famous for those merciless interrogations on his *Kiner's Korner* postgame show.

Predictably, the Cone of Silence that descends on the clubhouse just makes matters worse. To explain the silence, other papers are forced to repeat the sex-act story, which they ignored before. Then good old ex-Met Darryl Strawberry—who got spring off to a fun start with an autobiography speculating about cocaine use by Gooden during the 1986 championship season—keeps the sex-act story alive by lashing out at the women who filed the suit. "They've followed the team everywhere, hanging in the bars. They have shown their breasts to us on the buses. They're a bunch of pigs, picking on Coney because he's making $4 million. I saw what they done. Society should know."

Groupies. Bullpen sex acts. Gang rape. Whew. When did Roger Angell turn his press pass over to Andrea Dworkin?

Spring training has changed, children—this year, it was a place more concerned with Gooden's DNA than with his ERA. A place where poetic sentences about rising fastballs seemed obscene. Where Howard Johnson's Bible-study group and Franco's newborn baby boy didn't even rate as sports-page filler. Where network camera crews hoping to videotape the Mets' mating dances chased teenage blondes through shopping-mall discos, while the blondes chased the few Mets dumb enough to be seen in public. Where some news reporters treated the entire team as if it were a single mutant millionaire stud cutting a sexual swath down the Florida coast, and where some sportswriters treated the rape charge as if it were a mere bagatelle, an unwelcome distraction from the serious subject of sport.

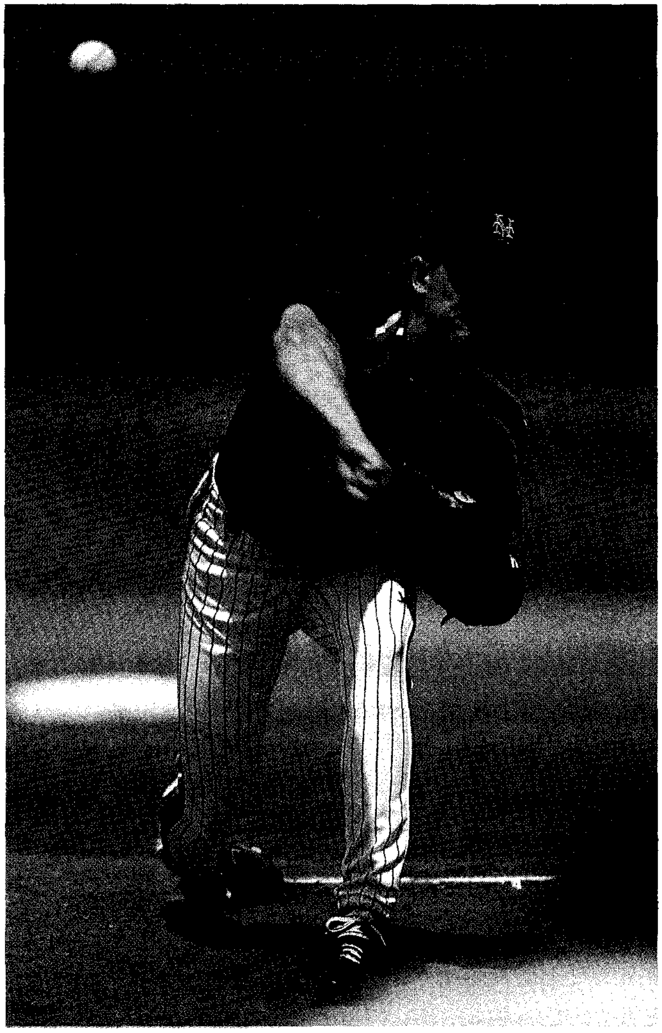
Ritual of innocence this wasn't. But one thing did remain from that old American myth: Somewhere beneath the smelly blanket of allegations and headlines and tight-lipped "No comments"s was a baseball team, led by a gifted new manager named Jeff Torborg, trying to get ready for a season that couldn't possibly seem longer than its spring.

THE COLOSSAL IRONY HERE IS that this year's Mets were utterly remade over the winter—remade in a way that was meant to keep this sort of cloud from gathering in the clubhouse. Who could have guessed that 1991 would reach out and tackle 1992 from behind?

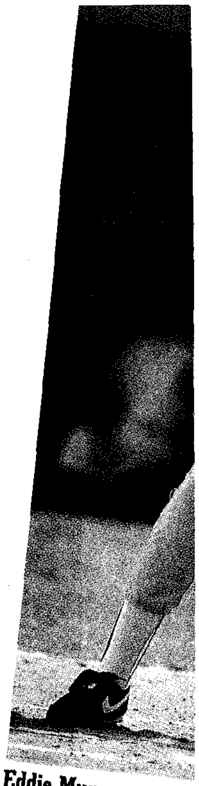
Last year, a team at war with itself—typified by sniping, anonymous quotations, a dugout fight between Cone and manager Bud Harrelson, a Philadelphia woman's rape allegation against Cone (police eventually called it unfounded), a sniveling open letter from second baseman Gregg Jefferies, mumbling and grumbling from outfielder Kevin McReynolds and pitcher Frank Viola—staggered to a fifth-place finish, twenty games behind division-winning Pittsburgh.

General manager Frank Cashen, a good baseball man who'd lost his touch, kicked himself upstairs and let Al Harazin take over. Harazin lured Torborg, the American League manager of the year in 1990, from the White Sox; together, says Torborg, "we set about getting players of strong character as well as great skill." They sent Jefferies, McReynolds, and Keith Miller to Kansas City in exchange for two-time Cy Young Award winner Bret Saberhagen and infielder Bill Pecota. And, in a positively Steinbrennerian free-agent spree, they signed hitter Bobby Bonilla (five years, $29-million), first baseman Eddie Murray (two years, $7.5 million), and second baseman Willie Randolph (one year, $850,000).

Bret Saberhagen.



The colossal irony is that the



Eddie Murray.

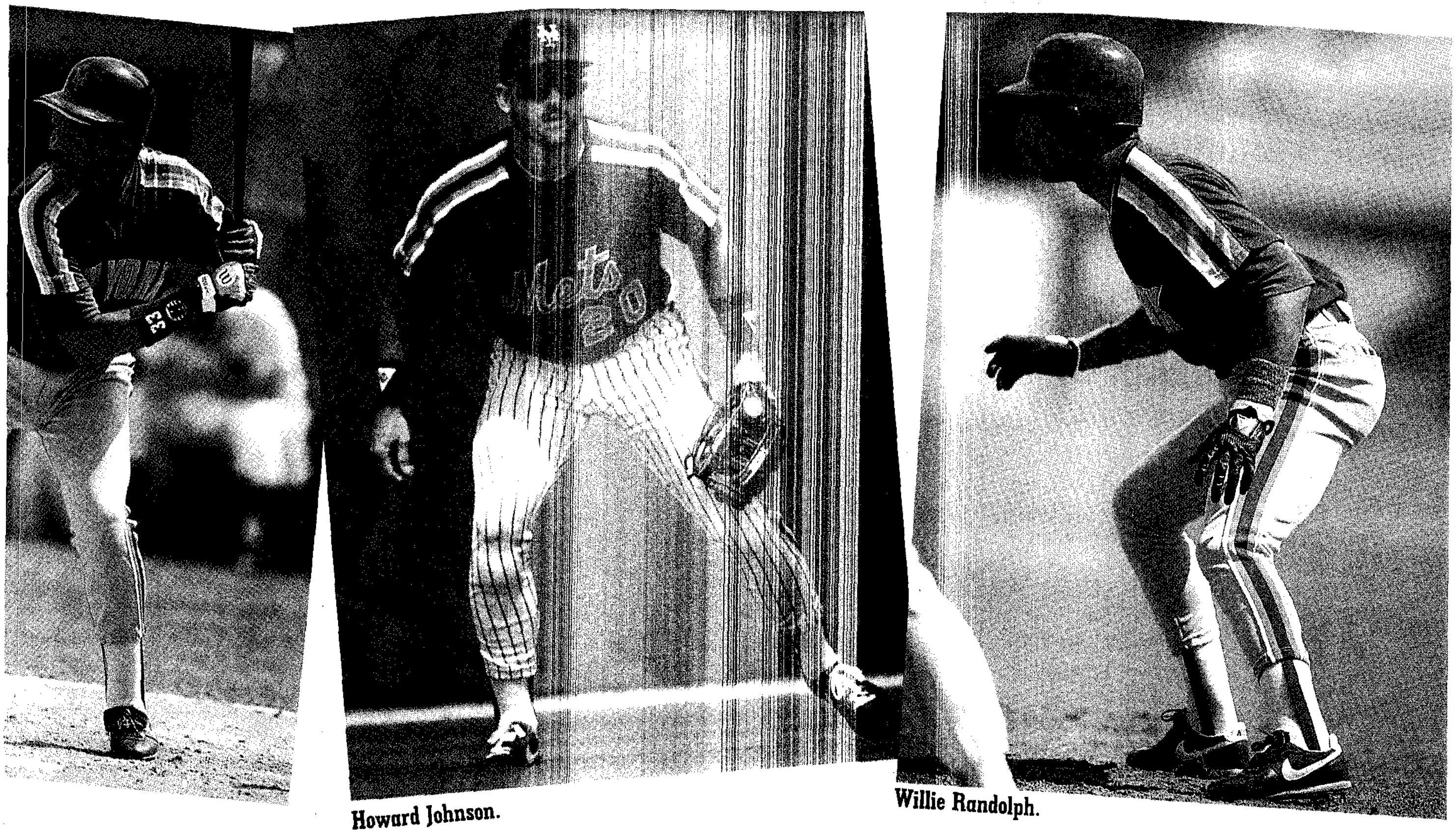
Despite the changes, the Mets were awash with questions. Every team has them in spring; how they're answered can mean the difference between a second-place finish, say, and third or fourth. But the Mets had so many riddles at so many positions that the answers could lead them to first—or back to fifth.

□ *Pitching.* The starting rotation earns more than Cleveland's entire team. Can it stay healthy? Will Gooden, after undergoing career-threatening rotator-cuff surgery last September, take his fastball home from the hospital? Will newly acquired ace Saberhagen, with an arm that has pitched a whopping 1,660 innings in the past eight years, bring any gas with him from Kansas City? (Superstitious fans also want to know if he'll pitch his first-ever winning season in an even-numbered year.) Will Cone—who, since his 20–3 glory year in 1988, has been an unnerving baseball presence, gifted but sometimes unglued—find the stability to match his talent? And will the newly svelte Sid Fernandez—45 pounds lighter this year—prove that nothing was wrong with his pitching (and overstressed knees) that Weight Watchers couldn't cure?

□ *Outfield.* Can good-guy slugger Howard Johnson, who'd wandered from shortstop to third base to right field, find a spiritual home in center? Can Bonilla, the hitmeister plucked away from the dissolving Pittsburgh Pirates, prove he's more than just Kevin McReynolds with a grin? Can Vince Coleman catch?

□ *Shortstop.* Kevin Elster—the other Mets shoulder on the mend—is still trying to return from *his* surgery of eighteen months ago. Will his arm (and bat) ever match his soft, nimble glove?

Photograph by Al Tielemans/Duomo.



Howard Johnson.

Willie Randolph.

s were utterly remade this winter so this wouldn't happen.

□ *The infield's right side.* Can Harazin prove that trading for twilight talent—something that never paid off in the Bronx—will work in Queens? To form the backbone of a Shea Over-the-Hill Gang, the oldest first-and-second-base tandem in baseball—Eddie Murray, 36, and Willie Randolph, 37—will have to demonstrate that their skills haven't already headed for the Hall of Fame.

□ *Third base.* A battle between new utility man Bill Pecota and Dave Magadan (late of a long apprenticeship at first base). Pecota has the glove, Magadan the bat; can they find a time-sharing arrangement that works?

□ *Catcher.* The Mets have three—two who can't hit (Todd Hundley and Charlie O'Brien) and one who can't get the ball back to the pitcher (Mackey Sasser). The job is Hundley's—a young defensive whiz learning to face major-league pitching.

That so many riddles seemed soluble was testament to Harazin's best off-season move—snatching Torborg away from the White Sox and signing him to a four-year managerial contract. Torborg, 50, once a light-hitting defensive catcher for the Dodgers, coached ten years for the Yankees before managing in Chicago, where he guided his baby White Sox squad to strong second-place finishes two years running. An appealing mix of family man, hardball academician, and no-nonsense boss, Torborg picks apart his opponents in daily player skull sessions, brooks no off-the-record clubhouse bickering, and fosters what he calls the "team/family" concept—the quaint notion that players should pick one another up when times get tough.

"There's no mystery to Jeff's approach," says old pro Willie Randolph, the former Yankee who watched his new boss when Torborg was in the Bronx. "It's about helping each other out. As a Yankee, he carried himself with a certain quiet style—with Steinbrenner and Billy Martin, those teams had, shall we say, some strong personalities, but Jeff always had a dignity about him, no matter how undignified things got."

It's a trait that has served Torborg well during this abjectly undignified spring. While trying to meet the considerable challenge of preparing for the season, Torborg has had to contend with *gang rape, weird sex acts,* and the rest. He has not once lost his temper or blamed the media messengers. Nor has he stoked the media fires by answering questions about something alleged to have happened a year before he joined the team.

"I can't worry about things I can't control," he says. "I have enough on-field problems. No time for off-field ones."

As off-field problems threaten to become on-field ones, Torborg's clubhouse leaders become more important. The Mets haven't had firm leadership since the days when Gary Carter and Keith Hernandez were the yin and yang of the club; this year, there are a surfeit of candidates—old pros like Randolph and Murray, new stars like Bonilla and Saberhagen, stalwarts like Johnson. Best case, someone different carries the club each game; worst case, a lot of vets never equals a lot of leaders.

A reporter tries to steer Torborg toward *rape* and *weird sex acts:* "Are leaders especially important right now?"

Torborg doesn't bite. "They're important for every team," he says, "all the time."

And, yes, they're important for the Mets right now. No matter how the Gooden-Coleman-Boston case turns out, the Mets show will go on, both at home and on an inevitably hostile road. "This just isn't going to die," says Strawberry, always happy to lend perspective. "Man, wait until they go to Chicago. Wrigley Field. They're going to be *tough* on them."

Even some of the away games in sunny Florida have had tense undertones; at the Braves' stadium in West Palm Beach, for example, the Tomahawk Chop is augmented by Atlanta fans who wave blowups of tabloid front pages and chant: *"Cone's World! Cone's World!*
Party time!
Eeeexceeeellleeeent!"

AS THE PRESSURE MOUNTS, A funny thing happens to the Mets: They start playing fine baseball. It's heartening, because in the first weeks of training—before the rape stories surfaced—they stank. The Mets scored just 25 runs in their first ten games, losing seven of them. The pitchers hadn't yet found their stuff, and

Photographs: left to right, Al Tielemans/Duomo (2): Mitchell B. Reibel.

Gooden hadn't even started looking for his. The outfield resembled a crumbling dike. Murray, Johnson, and Bonilla—the vaunted power switch-hitters at the heart of the lineup—were batting a combined .192 in their first thirteen games. It was early, but it was awful.

Then, just as the rape scandal is boiling the hardest, everything between the white lines starts turning around. As the Mets grow angrier and increasingly silent off the field, they take their fury out on opposing pitchers, whomping the Royals one day by a score of 21–7 (including a team-record fourteen runs in a single inning) and then outscoring their opponents 89–47 in their next thirteen games, winning eleven of those thirteen.

Far more important than raw numbers is the quality and balance of the play: The hitless catcher Todd Hundley—0 for 21 in early spring—starts whacking the ball after Bobby Bonilla, demonstrating some quiet leadership, takes Hundley into the batting cage and shows him how to relax. Johnson and Bonilla (but not yet Murray) begin looking comfortable at the plate; HoJo knocks in fifteen runs in ten games. The team is scoring not just with homers—like the old Mets—but with double steals, opposite-field singles, aggressive base running, timely doubles into the gap to end long, tough at-bats.

"This isn't happening to just anybody," says a rabid Mets fa

The good news extends to the mound: Gooden and Fernandez start pitching their way back to form, Saberhagen's tailing fastballs turn the opposition into foul-ball-and-strikeout machines, Cone eventually comes around, and rookie Anthony Young lays claim to the No. 5 starter's spot with a sinking fastball and a curve that, one game against the Dodgers, spins Darryl Strawberry around like a top not once but twice, making Straw finish two at-bats corkscrewed and gazing in the direction of his good friends in the press box.

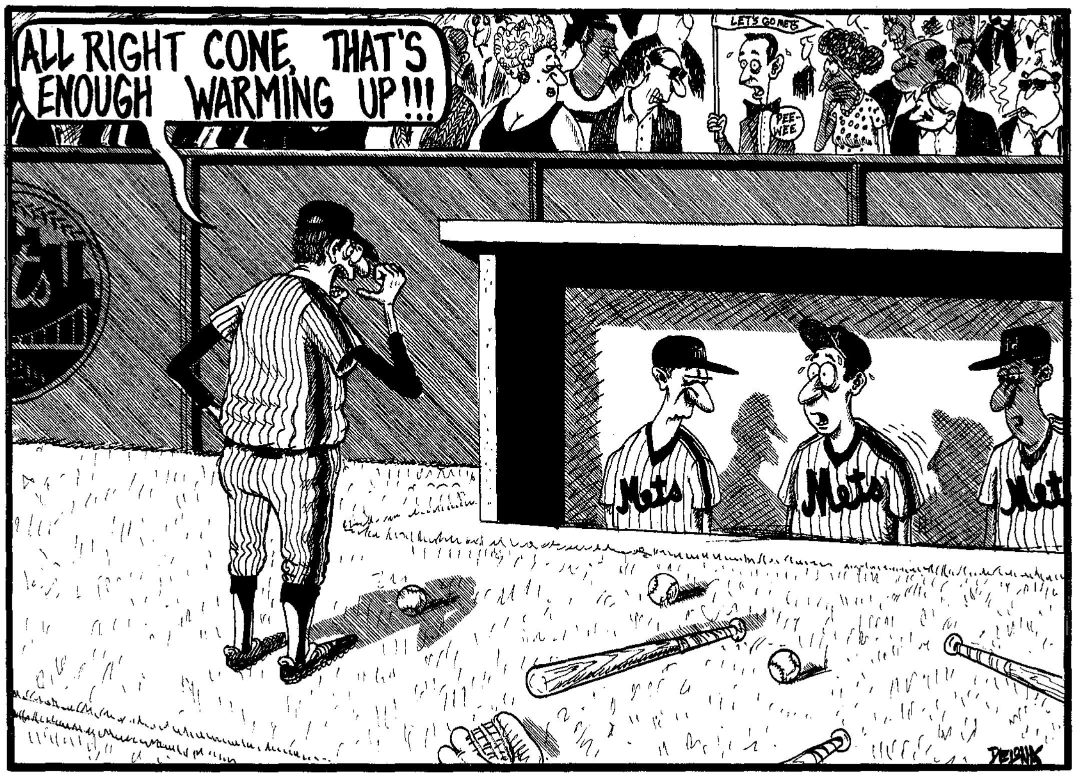
Johnson, who had been trying to conquer center field with a style of play that was by turns dreamy and frantic—drifting back with a fly, then realizing it was beyond him and flailing wildly for the thing—is held back from a road trip, videotaped and coached, and suddenly starts looking like a center fielder: Moving with the crack of the bat, he'd spot a ball rocketing for the left-center alley, take his eyes off it and charge there himself, then lock back in and make the grab. His teammates are impressed and relieved.

"I was worried about Howard moving to center," says Kevin Elster, "because when he was at third, I had to catch all the pops. So I wondered how he'd fare in the outfield. But he's doing fine—he's got quick infield reactions, a quick release, and he's learning. He's gonna be good."

Elster's looking good, too—most of the time. He's batting well above his career average, but his surgically repaired throwing arm seems to come and go. At times, his tosses to first die on the infield dirt. "The arm's fine," he swears, and it had better be—the whole infield comes into focus when Elster is at short and swims away when he's not. "Last year, I was ham-and-eggin' it all the time," he says. "This year, it's so nice to be pain-free." No one's sure whether to believe him. "My bat and arm both feel as good as they ever have. Everything's coming together," he says. "This is the first real new Mets since '86," he says. "Used to be we'd all sit around waiting for Darryl to hit a three-run dinger, then we'd go celebrate. Now, we think, run the bases, hit and run, move guys around, win smart, analyze what happened—and *then* go celebrate."

CELEBRATORY WHITE-BOY RAP comes pounding through the big speakers at Sips, a Port St. Lucie strip-mall disco. The town—summoned out of the scrub pine in 1961 by the General Development Corporation, a Florida retirement-community developer that went belly-up amid fraud charges two years back—is 50 miles up the coast from Palm Beach and many rungs down the economic ladder. Not a port at all, Port St. Lucie is mostly ranch homes, fast-food joints, service jobs fueled by just-passing-through tourism and springtime baseball, which pumps $35 million into the local economy each February and March.

The New York *Post's* March 27 cartoon.



Cartoon by Sean Delona/N.Y. *Post.*

Like many folks in this town, the woman pouring beer at Sips dabbles in real estate on the side, renting her place to a married Met during the spring. "I wouldn't rent to a single ballplayer," she says, "or I might not have a place left to rent next spring."

As she's talking, she watches a hot Met prospect shooting pool nearby; a brunette with a Louise Brooks bob, barely contained by a bra, bolero jacket, and miniskirt, slips out of the crowd and wraps herself around him. But the Met extricates himself from her embrace, smiles, thanks her for the attention, and turns back to his game. A few minutes later, the brunette is across the room, writing something on a slip of paper and passing it to another Met.

Meanwhile, a woman is offering her opinion of the Gooden rape allegations. "No way Doc did it!" says Michele, nineteen, a pouty blonde in a tiny black knit sheath dress, with big hair and silver hoop earrings and remarkable pink bubbles that she manages to blow even when shaking herself to the point of distraction. "Why would they rape her? Believe me, these guys don't have to rape."

G.M. Al Harazin and manager Jeff Torborg have given the Mets new spirit.

Michele claims to know; she had a Met boyfriend last year—she names him and describes a physical detail that only one with access to clubhouse or bedroom would know—and she's hoping to find another one this year, as well. Maybe the same guy, maybe not. "Nothing to do here but play with players," she says, wiggling. "Imagine it when the Mets aren't in town. BO-*ring.* Sometimes we go to West Palm. Tomorrow we're going up to Daytona for spring break.

ho also knows the woman accusing Gooden. "This is Doc."

"Most of the Mets are really nice," she says. "Some are stuck up—they make *you* come up to them. But not many. Bye—gotta go dance!" Before she goes, she repeats her strong opinion of the rape charges. "The woman's lying! No way it was rape! Why'd she wait a year?"

Though rape counselors say that many victims wait for long periods before coming forward, the yearlong gap between incident and formal accusation—and the lack of medical evidence—may prove to be the case's undoing. The 31-year-old architect, who has been working as a part-time bartender since the alleged rape, came under intense scrutiny as soon as her charges were made. A smart, athletic, sociable person well known on the Upper West Side bar scene, the woman had plenty of talkative friends who helped the tabloids drive the story while the Mets and the Port St. Lucie police tried in vain to keep a lid on it. In a taste of the character-bashing that would surely accompany a trial, anonymous Mets sources tried to portray the woman as a "baseball Annie" who chased players; those who know her say that's bunk. "She doesn't care much for baseball, or for players," says one, "as if that had anything to do with anything."

The woman had told consistent versions of the incident to a number of friends: meeting Gooden through Cone. Giving Gooden a ride home from a bar at midnight, going into his house for a glass of water before driving back to her family's winter place in Jupiter. Finding Coleman and Boston waiting for her in Gooden's house. Coming out of Gooden's bathroom, being tackled from behind, dragged in to the bedroom, and gang-raped.

The story doesn't contain much ambiguity. No wonder women who like to pick up ballplayers don't believe it.

THE NEXT AFTERNOON, DOC Gooden's fastball is dancing past the Houston Astros—with surprising velocity and action for a pitcher just back from rotator-cuff surgery. After alleged rape and nightclub romance, Gooden's comeback is the story of spring. One radio correspondent phones in an update after Doc has thrown just twelve pitches.

The first twelve aren't awesome—Gooden walks the first two Astros of the game—but in the second inning he gives a little clinic, retiring three batters on six pitches: a grounder, a pop-up, a powerful strikeout in three straight throws. His fastball is popping, his curve sweeping in from third base, and when he has thrown his allotted 50 pitches, the Doctor is pleased enough to meet the press—the silent treatment hasn't yet started. (A week later, he would give a five-inning performance so convincing that Torborg announced Gooden would pitch the home opener. Five days after that, he'd pitch six shutout innings—fastball in the nineties, five strikeouts, just three hits.)

"I think it's progress," Gooden says in the clubhouse after he's done—wearing jeans and ice packs, eyes bright. "I wasn't pleased with the walks, but I was able to reach back a little bit. I felt strong." He's relaxed, but he's also handled gingerly by the beat writers—no questions about "outside distractions"—and soon he's comfortable enough to joke about his weak groundout to the right side of the infield: "Just practicing the hit-and-run," he says. "Anything to help the team."

To some fans, Gooden *is* the team—that's why the rape allegation has been so wrenching. Despite his 1987 cocaine rehabilitation, despite the decline in his skills since the phenom days of 1985, Gooden is still special—so gifted, so poised amid the turmoil, so, well, *nice.*

"This isn't happening to just anybody," says one Upper West Side man who is both a rabid Mets fan and an acquaintance of the woman accusing Gooden. "*This is Doc!*—and that makes me realize, What do I know from Doc Gooden, really? Why do I like the guy so much?"

If the players are indicted, ugly spring gives way to hideous summer. Pending trial, the players might be allowed to play—the commissioner's office won't speculate—but the crowd disruptions and reportorial circuses would be dizzying. If they aren't indicted, hecklers will still dog the team all year long.

Either way, the case has made people think about their heroes in new ways. Why does any fan of any sport invest so much emotion in a group of overpaid strangers? Because the strangers, every day for a long season played in harsh public light, are trying to do something more difficult, quantifiable, and elusive than what normal folks do in their normal lives: overcome personal flaws, shut out pesky distractions, subsume themselves to the team, and win.

It's a hoary American myth, of course, just like the one about spring training and innocence renewed. But when it works—as it did for the Mets in 1986, as it did for the Minnesota Twins last year, as it could again this year for somebody, *maybe for us*—it's as real and powerful as any we've got.

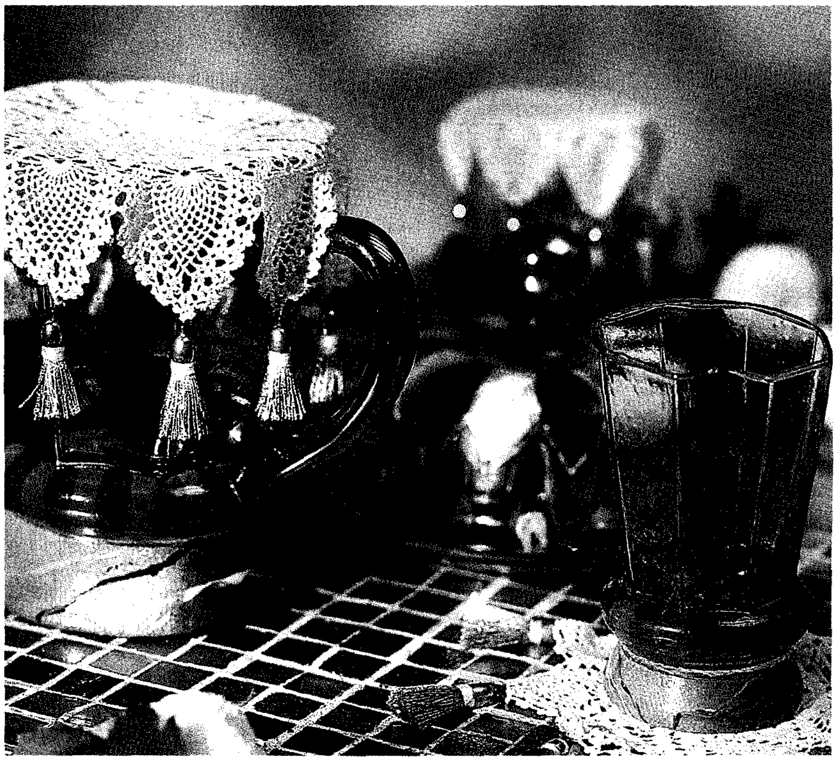
Just don't expect the humans reaching for it to be mythic. They never were, never will be. Certainly not this year, when the only Mets question left may be this one: Can New York still cheer for these guys? ■

Photograph by Mitchell B. Reibel.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



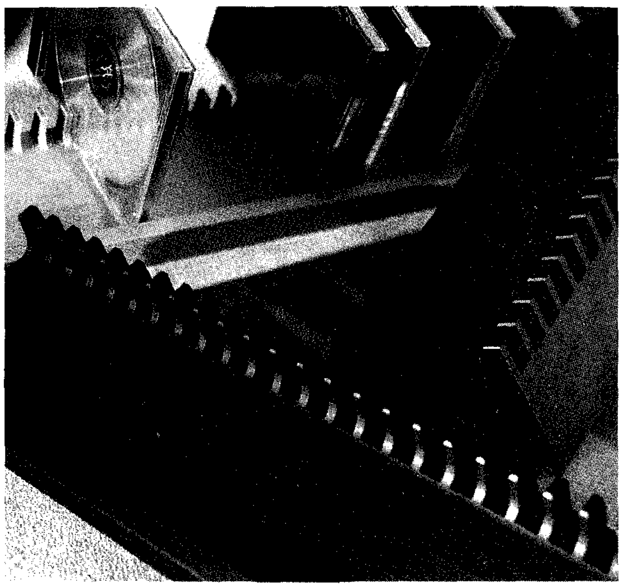
Splendor in the Glass

Those who love MacKenzie-Childs hand-painted pastel pottery are in for a surprise. Victoria and Richard—a husband-and-wife team—are now creating some of the most exciting glassware around. Like the crockery, it's hand-painted—it's also hand-blown—in their Aurora, New York, studio. But the domed cake covers, oil and vinegar cruets, pitchers, and glasses come in intense shades and have an enticingly Venetian air. This time around, the duo have revealed a practical side—they've hand-crocheted and -beaded tiny glass and pitcher covers that will keep the bugs away while you're dining alfresco. (From $36 for a glass cover to $125 for a cruet.)
BERGDORF GOODMAN/*Seventh floor*

Child in the Seats

Why didn't anyone think of this before? A seat for children that's mounted on the *front* of a bicycle! Well, in Europe, it seems, they have; in fact, they've been using the Euro-seat for the past 40 years. Now, thanks to Maggie Thompson and Joan Kantor, we get to use them too. We can adjust hats, wipe noses, answer questions, and keep an eye on little ones without having to twist around. The Euro-seat—imported from Holland—attaches to the handlebars, fits most types of bikes, and holds youngsters aged nine months to four years and weighing up to 40 pounds. ($94.95; allow three weeks for delivery).
EURO-SEAT/NYC/*876-6993*

Discy Business



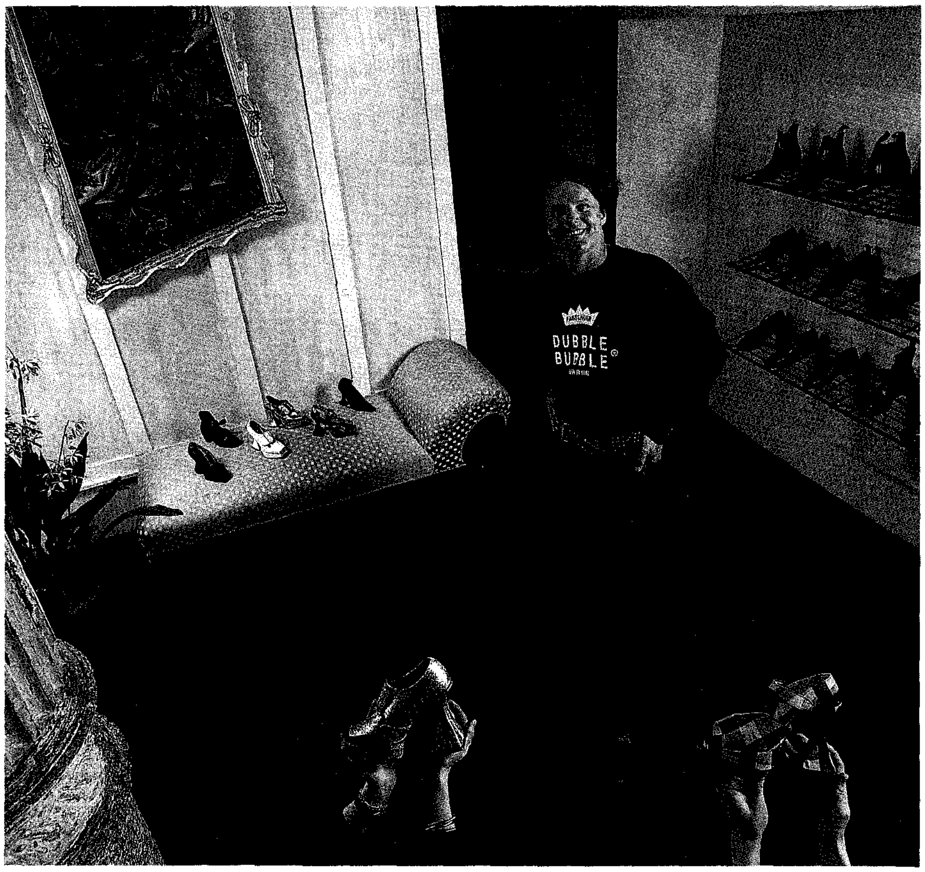
Here's recycling of a different kind. Designers Mark Masiello and Christiane Chidiac take solid aluminum I beams and turn them into nifty compact-disc holders. The beams are hand-sanded, then anodized these terrific colors, plus silver and black. And each seventeen-and-a-half-inch beam holds 30 discs ($80).
ARCHETYPE/*137 Spring Street/334-0100*
SEE, LTD/*920 Broadway, near 21st Street/228-3600*
THE WHITNEY MUSEUM'S STORE NEXT DOOR/*943 Madison Avenue, near 75th Street/606-0200*

Photographs: left, Lauren Sorokin; model: Lauren Del Vecchio; top, Monica Stevenson; tabletop: Retro Modern Studio; bottom, Mark Weiss.

A Real Shoe-Stopper

John Fluevog says that his shoe designs often come from dreams. Those who are not aficionados of his outrageous looks might think they were the stuff of nightmares—one-inch platform sandals, toes that go on forever, and chunky square-heeled numbers. A Canadian designer, Fluevog began making footwear by putting together bits and pieces of old shoes and quickly became a favorite of the radically hip. Fluevog's creations are available at Trash and Vaudeville and Allan & Suzi, and now he's opened a shop in SoHo to house his entire collection—including his more sedate men's line. For spring, Fluevog has done outré gingham platform sandals, romantic tapestry platform pumps, and biker looks in everything from flats to over-the-knee boots. The shoes may be extreme, but the shop itself is romantic and ever so shopper-friendly. (From $90 for a resin-soled pump to $175 for over-the-knee boots.)

JOHN FLUEVOG/*104 Prince Street/ 431-4484*



Seder Aid

Don't mess with the Passover menu, *don't* change gefilte fish into quenelles of pike or chopped liver into pâté—better to cook the old-fashioned way. But at dessert time, taste the wonders of modern take-out Seder sweets (all items are kosher). My Most Favorite Dessert Company makes the tortle ($2), a cluster of walnuts covered with three flavors of chocolate—it's the size of a fist. The French macaroon *looks* like a Mallomar but is actually a traditional chocolate macaroon filled with chocolate mousse ($20 a pound, about fifteen pieces). An elegant, yummy open-face plum tart is great with coffee and tea ($29 for an eight-inch tart), while the flourless chocolate cake, dusted with powdered sugar, cries out for ripe, shining berries ($31 for the eight-inch size). So don't go overboard at dinner—there are many more joys ahead. **—Barbara Costikyan**

MY MOST FAVORITE DESSERT COMPANY/*1165 Madison Avenue, near 86th Street/517-5222*

Photographs: top, Andrew Garn; bottom, Les Jörgensen.

Movies/John Powers

FOOD FOR THOUGHT

> ". . .Were it content to rehash 'shocking' jokes about having people for dinner, *Delicatessen* would be soporifically one-note. . ."

EXIT ROUTE: *Escaping the butcher's blade.*

I HOPE YOU WON'T THINK ME SQUARE FOR asking, but why do today's filmmakers find the idea of cannibalism so hilarious? The question hit me again during **Delicatessen,** an exhaustingly inventive new comedy by the young French filmmakers Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of Louison, a beatific ex-clown who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers to make cutlets and sausage for his tenants.

Yesterday's artistic outrage is tomorrow's tranquilizer, and were it content to rehash "shocking" jokes about having people for dinner, *Delicatessen* would be as soporifically one-note as *Eating Raoul* and *Consuming Passions.* Luckily, Jeunet and Caro have minds so restless they'd never rely on a single conceit, however ghoulish. Louison's brush with the meat grinder becomes a pretext for conjuring a shabby postmodern future inspired by comic strips, silent comedies, Looney Tunes, dystopias like *Brazil.* This is a world filled with zany obsessives (Mrs. Interligator, who keeps building suicide machines; the brothers Kube, who spend their time creating small boxes that go "moo") and governed by a cleaver-stropping maniac (drolly played by Jean-Claude Dreyfus) with the looming beak and saturnine arrogance of a cartoon buzzard.

Those of symbolic bent will find it easy to view this apartment house as a bleakly funny microcosm of modern society—it's run by a butcher, feeds on the innocent, and is populated by absurd losers who live only for their fetishes. Yet *Delicatessen* is no more a serious allegory than *Home Alone* was a tract on the dysfunctional family. Jeunet and Caro's real passion goes into dazzling set pieces, ranging from a tender, Chaplinesque duet of cello and handsaw to a raucous, flooded-house climax worthy of Keaton. It's fitting that Mrs. Interligator's goofily complicated suicide machines recall Rube Goldberg, for his playful spirit hovers over the whole movie, which unfolds like a marvelously diverting contraption.

The credits tell us the movie is "presented by" Terry Gilliam, which may be more a warning than an inducement. While *Delicatessen* is less relentlessly overbearing than *Baron Munchausen* or *The Fisher King,* Jeunet and Caro are still too eager to be caught in the act of being clever. As they pile on the sight gags, sneaky-beautiful camera work, and witty production-design doodles, they fall into what might be called the Curse of Virtuosity—the movie gets lost in the fun house of its own flamboyance. Even so, Jeunet and Caro escape the nasty hermeticism of Gilliam or the Coens; like the great silent comedians, they give you something warm to hold on to. Amid all the lunacy and murder, the butcher's nearsighted daughter Julie falls for Louison (charmingly played by Dominique Pinon), whose beetling brow and mushed-in jaw make him an improbable romantic lead—he resembles a pear that's fallen from a great height. The lovers' innocence outwits the savagery around them, proving the wisdom of Louison's claim that we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and in *Delicatessen* they've made something rare: a sweet-natured comedy about cruelty.

IN 1977, BARBARA KOPPLE WON THE ACADEMY Award for *Harlan County, USA,* a pleasingly tendentious documentary about a Kentucky coal miners' strike. Faced with the classic question "Which side are you on?" she backed the miners. Her devastating new film, **American Dream,** also won an Oscar (in 1991), for its portrait of a 1985–1986 meat packers' strike in Austin, Minnesota. But while Kopple is still casting her lot with the workers, the American labor movement is now stunned, shattered. There are so many different sides, it's impossible to choose just one.

At first, everything seems simple. Though making record profits, George A. Hormel & Company wants to roll back drastically the wages and benefits of Local P-9 of the United Food and Commercial Workers International Union. Sick of such treatment (it had already made many concessions since the original 1940 contract), the union hires an outside organizer, Ray Rogers—a bouncy, T-shirted rahraher—to create a media blitz against the company. Rogers quickly whips up a spirit of Springsteen-quoting solidarity, and we cheer on the local's spirited rebelliousness. But we quickly see the writing on the wall when the international's veteran negotiator Lewie Anderson warns that these meat packers will ultimately wind up worse off than before. To our horror, he's exactly right. More courageous than pragmatic, the Austin local slowly goes

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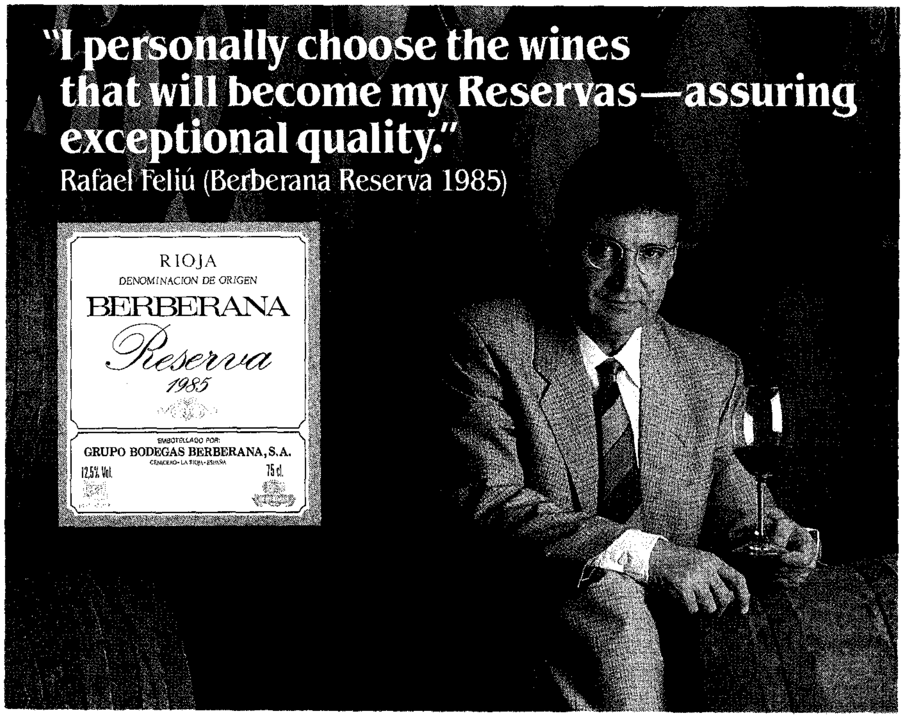
John Powers is reviewing movies once a month while David Denby writes a book.

down to defeat as if performing the agonizing scenario predicted by the canny, dough-faced Anderson. The rollbacks go through, and most of the strikers lose their jobs to permanent replacements. Proud men are crushed by the choice between betraying a lifetime's ideals to cross the picket line and betraying their sense of manhood, which demands that they be breadwinners.

In its dramatic complexity and terrible poignancy, the Austin strike is worthy of Faulkner or Tolstoy. Kopple is a gifted reporter but not a great artist, and sometimes her imaginative sympathy falters; she slightly caricatures Rogers and local P-9's militant leader, Jim Guyette, and plays down the international leadership's isolation from the passions of its rank and file. Still, *American Dream* has enormous emotional force and could reasonably be called "American Tragedy." It shows us brave, honorable people steamrollered by historical forces so unappeasable as to appear divine. Nearly everyone who sees this movie is overwhelmed by sadness; it's the normal human response. But so, too, is anger—anger at what happened to working people during the eighties, when federal policies conspired with big business to cripple organized labor. *American Dream* puts us face to face with the hard, unsettling truth that our society is finally based not on justice but on power. Meat packers enjoyed high wages and good benefits from the forties through the seventies because they'd struggled and were strong enough to win their demands; when their union's strength diminished, so did the material rewards the workers had come to take for granted. Watching the disaster that befalls local P-9, you can see why, in this election year, millions of working people feel that our politicians don't have a clue how bad it really is out there.

The Hours and Times, THE GRIPPING DEBUT of 29-year-old Los Angeles filmmaker Christopher Münch, offers a fictional account of one of pop history's most intriguing footnotes: the trip to Barcelona that John Lennon took with Beatles manager Brian Epstein in the spring of 1963. Although the two were friends, Münch shows this holiday to be the collision of radically different worlds. Epstein was a prosperous Jew, Lennon a working-class Gentile. Epstein was vulnerably warm, Lennon swaddled in cool. Epstein had taste, Lennon genius. Most relevant here, Epstein was gay and yearned for his friend, while Lennon—but that's what the movie is about. Shot in a nifty black-and-white and deftly acted by newcomers David Angus and Ian Hart (as Epstein and Lennon, respectively), *The Hours and Times* delivers on the gossipy allure of its subject without falling into cheapness or hero worship. Though only an hour long, it's the most unexpectedly engrossing American movie I've seen this year. ■


"I personally choose the wines that will become my Reservas—assuring exceptional quality."
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'ELEKTRA' SHOCK

"... It was painfully obvious during Hildegard Behrens's opening monologue that here was a singer *in extremis*. A debacle..."

THE ORCHESTRA THUNDERS OUT THE RHYTHmic motto "Agamemnon," and the new Metropolitan Opera production of Strauss's **Elektra** is suddenly illuminated—an effective introduction to a striking scene that immediately excites expectations. Jürgen Rose's set resembles a crumbling mausoleum made from massive marble slabs, crazily angled as if a cosmic earthquake had shaken the foundations of a proud ruling family. Dominating one side of the stage is the toppled figure of a gigantic horse broken in two, a powerful symbol of the fallen house of Atreus and King Agamemnon, murdered by his wife Klytämnestra.

Alas. Those terrific opening seconds preface an irksome 110-minute trial. The set, so impressive at first sight, soon degenerates into an obstacle course for the singers, who are less involved with performing the opera than with gingerly picking a safe pathway down a lopsided staircase and over the tilted marblework. That huge horse also becomes a major irritant, especially its jutting left foreleg, which always seems to be in somebody's way. Elektra, brooding about her father, actually reaches out and lovingly massages it—just one of the crude strokes that characterize Otto Schenk's heavy-handed direction. In *Elektra*, Strauss and his librettist, Hugo von Hofmannsthal, brilliantly translated ancient Greek tragedy into a horrifying study of Freudian obsession, but one would never guess it from this awkwardly staged sideshow.

The impractical set design and trivial staging may be deplorable, but the truly crippling flaws of this *Elektra* are musical. The first performance could not be excused as just another bad night for Hildegard Behrens, who was not announced as indisposed. Anyone who has charted the alarming deterioration of this voice over the past few seasons—as Brünnhilde, Salome, Senta, Fidelio, and now Elektra—can only wonder why she perversely continues to expose herself in the demanding Wagner-Strauss repertory and why the Met allows her to do so. It was painfully obvious during her opening monologue that here was a singer *in extremis* who could only snatch desperately at the notes and fake many of them, making musical nonsense of the part and a meaningful statement of its expressive content virtually impossible.

IT'S GREEK TO ME: *Behrens (right) makes musical nonsense out of Elektra.*

All Behrens could communicate after that debacle was a dogged determination to survive as she stalked the stage like a zombie, husbanding the remnants of an intractable and ravaged voice. And yet how astonishing to read in the *Times*, where music coverage becomes increasingly fanciful, that Behrens was in fine vocal shape, her pitch was true, and she easily rode the orchestra. Apparently in the newspaper of record, the basic musical facts of operatic performance—accurate notes, pitches, rhythmic patterns, and other elementary matters that can be readily perceived and quantifiably measured by any attentive listener—are now matters of idle opinion.

One can usually tell from his conducting when James Levine has given up and feels that nothing he can do will save the evening. I have never heard *Elektra* hammered out quite so uncaringly, even from opera orchestras less accomplished or capable of instrumental excellence than the Met's. As a rule, Levine plays operas unabridged, but this time he mercifully made all the traditional cuts. It was a loud, brassy, vulgar performance overall, ugly in quite the wrong way, and with little symphonic shape, coloristic variety, or lyrical repose. After a while I began to suspect that Levine may actually hate the opera.

Two rays of light penetrated the murk. One came from the indomitable Leonie Rysanek, who has now sung all three leading roles in the opera. Her Klytämnestra was predictably mesmerizing and sung with awesome grandeur. She also made it chillingly clear that Klytämnestra's guilt and fear are rooted in her daughter, who terrifies her even in that final delusory moment of triumph. The other significant contribution came from Deborah Voigt, whose shining soprano was balm to the ear and soared easily through Chrysothemis's music. Neither Bernd Weikl's stolid Orest nor James King's dithery Aegisth added substantially to an *Elektra* that must have been a tortured nightmare to anyone with a sensitive ear for music.

A LONDON RECORDING OF STRAUSS'S SPECtacular **Die Frau ohne Schatten,** with the Vienna Philharmonic led by Georg Solti, has been rumored for so many years that the costly project began to seem as mythical as the opera's plot. After cancellations, reinstatements, postponements, and cast changes, the sessions finally took place in 1989, and the discs are due out this month (436 243-2), coinciding with a production at the Salzburg Easter Festival. For *Frau* fans still wondering who was assigned the major roles, the singers

Photograph by Beatriz Schiller.

are Julia Varady (the Empress), Hildegard Behrens (the Dyer's Wife), Reinhild Runkel (the Nurse), Jose Van Dam (Barak), and, in another of his experimentations with the German repertory, Placido Domingo as the Emperor.

Strauss connoisseurs must have it, even if the recording never quite generates the same electric atmosphere as the very first one, made in 1955—also in Vienna for the London label—and recently reissued (425 981-2). On that set, Karl Böhm, a close associate of Strauss's, conducted a cast headed by Leonie Rysanek (whose glorious Empress reigned unchallenged for more than 25 years), Christel Goltz, Elisabeth Höngen, and Paul Schöffler—voices that defined the score for decades. Ironically, like its successor, that classic recording was very nearly never made. At the time, London saw no market for such a relatively unknown opera and declined to finance the venture until the artists, who believed fiercely in the work, agreed to forgo their fees, at least temporarily. Perhaps that dedication accounts for the performance's special intensity.

The most immediate attraction of London's new edition is the up-to-date sonics. No Strauss opera calls for larger forces, nor did the composer ever devise more ingeniously kaleidoscopic patterns of instrumental sound. I would prefer a conductor with a keener ear for color and a more sensitive feeling for the lyrical passages than Solti, but I have never heard this prismatic score delineated so clearly or played with such virtuosity. Fortunately recorded before her vocal decline, Behrens captures the Dyer's Wife's sweet-and-sour moods effectively, Varady's gleaming soprano tracks a sure path through the Empress's stratospheric music, and Runkel's rock-solid voice makes the diabolical Nurse's hysterical outbursts almost a pleasure to hear. There have been more characterful interpreters of Barak and the Emperor than Van Dam and Domingo, but I doubt that any other singers have ever made the notes sound quite so beautiful.

Devoted Straussians—perhaps only the most devoted—will also want to investigate the first-ever recording of **Friedenstag**, a live 1989 performance presented in Carnegie Hall by the Collegiate Chorale under Robert Bass's direction and available on Koch International Classics (3-7111-2). A late work, written in 1938, this one-acter was a mistimed pageant in praise of pacifism and, I fear, a rather hollow one. There are still a few characteristic moments to savor, and the enthusiastic cast, headed by Alessandra Marc and Roger Roloff, gives a fair idea of the piece. What we need now is *Die Liebe der Danae*, the only Strauss opera without a modern recording and a major work from this composer's extraordinarily rich and creative Indian summer.

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PATERNAL GHOSTS

"...Good touches in *Conversations With My Father* are more than offset by awkwardnesses. *Hamlet* is pure masochistic misery..."

LAST WEEK, WE HAD JAKE, THE SEMI-AUTObiographical novelist hero of Neil Simon's *Jake's Women,* looking backward in self-pity and bewailing his problems with women, beginning with his mother. This week, we have Charlie, the semi-autobiographical novelist hero of Herb Gardner's **Conversations With My Father,** looking backward in self-pity and bewailing his problems with life, starting with his father. Both plays indulge in time-tripping, both abound in crowd-pleasing gags, both have conciliatory endings. And the key to both is kvetch.

On the surface, *Conversations With My Father* looks like a departure from Gardner's previous efforts, unabashed commercial concoctions, two of them successful, two not. For here Gardner (*New York,* March 30) deals quasi-seriously with Eddie, a lower-class Jew who owns a bar on Canal Street (as Gardner's father did). Eddie is truculently assimilationist, bullies his wife and children, defies God and the Mafia, and ends up in a wheelchair, paralyzed and speechless, at the mercy of his son Charlie, whom, early on in the play, he harangued indignantly for sitting in his stroller, aged two, similarly speechless. It may be that, had he known what would come out of Charlie/Herbie, he would have left well enough alone.

Some of the issues addressed as the play skips around between 1946 and 1976 are valid enough: assimilation versus traditional Judaism, material success versus deeper values, and parents versus children. True, Gardner does hit upon some felicities. Thus the Golden Door Bar keeps getting renamed ever more absurdly to keep up with café-society-uptown nomenclature, the *echt* American moose head being superseded by a new eponymous mascot, a pink flamingo whose eyes light up. Thus, too, the Wurlitzer features a schizoid mix of Tin Pan Alley and Old World Jewish selections. And Eddie keeps changing the first names in the family and later, legally, the last name, until his two boys have some difficulty remembering what they are called.

But such good touches are more than offset by awkwardnesses, irrelevancies, lack of structure, and, despite some half-hour's trimming during previews, repetitiousness and longueurs. The play opens with the grown Charlie closing the bar and putting it and the apartment above it up for sale. His strapping son protests in the name of tradition, but Charlie, the fast-selling novelist, has himself gone assimilationist. Yet as he turns back the clock to introduce us to the figures from his past and starts translating their Yiddishisms, he extols the superiority of Yiddish to English. But then why didn't he become another Isaac Bashevis Singer instead of a Herb Gardner?

DADDY DEAREST: *David Krumholtz and Judd Hirsch in* Conversations With My Father.

Photograph by Marc Bryan-Brown.

Such minor inconsistencies, though, are as nothing to the basic imbalance of the play. Charlie is confined to the sidelines for the most part as a silent spectator. We await his significant re-entry into the action, but except for a brief final irony in which he lords it over Eddie, he could easily have been dispensed with. It is only because of Tony Shalhoub's consummate tact and talent that Charlie does not become, outdoing the moose and flamingo, an albatross round the play's neck.

The main problem, however, is dishonesty. As Gardner himself has said, his father was a meek man, bereft of Eddie's Byronic or Marlovian grandeur with which to curse God and beard the Mafia. And it's one thing to defy God on Canal Street and quite another to kick out the Mafia. But even if Gardner *père* is allowed to flagrantly transcend history, Gardner *fils* cannot shake off the mentality and style that produced his crass earlier plays.

That style could also be described as *Café Crown,* especially when Eddie's tenant, Zaretsky, the former Yiddish-theater star, comes in with his thirteen-minute version of *The Dybbuk,* wherein he plays all the parts, and the pinpricks with which he tries to deflate Eddie's ballooning fantasies. Gardner makes something out of this richly ambiguous character, but it is the actor, David Margulies, who deserves the greater glory for making a near-cliché seem fresh.

Again, it is a serious mistake to reduce Gusta, the mother, to an ancillary function, leaving her more talked-about than talking. But such is Gordana Rashovich's ability that she turns some fleeting onstage moments into a presence to reckon with. The several hangers-on at the bar, however, are not accorded interpreters able to overcome similar handicaps. Among the sundry children and youths—sons and brothers at various ages and stages—only Jason Biggs displays a winning breeziness and assurance. As for Eddie, Judd Hirsch bestows on him all his colorfulness and cunning, but the character is too one-sided, unreal, and unappealing to permit a full-bodied embodiment.

Tony Walton has designed a bar rich in

precise as well as nostalgic detail, and the liberties taken with perspective nicely justify themselves. Robert Wojewodski's costumes and Pat Collins's lighting are likewise on target, and Daniel Sullivan's staging cannot be faulted. But the true nature of *Conversations* is epitomized by a line such as "I don't think they hand telegrams to the pope directly, especially not ones that say 'Thanks a lot, you greaseball putz!' " Or by two-year-old Charlie's first words being "clear as a bell, 'No s--- from nobody!' " You'd think anyone so good at dishing it out could take some as well.

THOSE OF YOU WHO COLLECT COMPLETE theatrical disasters might consider the Roundabout's **Hamlet**. Such total fiascos, unredeemed in any aspect whatever, are almost as rare as absolute successes, and, depending on your temperament, this *Hamlet* is guaranteed to provide you with three and a half hours of pure masochistic misery or matchless sadistic glee. Compared to it, the appalling current *Master Builder* is a towering achievement.

Stephen Lang is hard to beat when portraying contemporary creeps, weirdos, madmen; Hamlet, however much he may affect derangement, is none of these. Lang's Prince of Denmark is a combination Mad Max, Woody Woodpecker, and Bottom the Weaver in his Pyramus mode. His speech is part aborted cockney, part baby talk, part indescribable sounds, e.g., the brayingly nasalized "a" that suggests Bottom in his donkey mode. He does a lot of finger-snapping and foot-stamping, at one point imitating a dog burying its feces. He also peppers many lines with imponderable pauses, but makes up for it by racing through others like a greyhound.

As Ophelia, Elizabeth McGovern, having doubtless been warned about her customary yuppie gushings, attempts not to overact for once. As a result, she gives a zonked performance, as if on heavy sedation. In her mad scenes—abysmally conceived by the director, Paul Weidner—she is made to play with her nipples and crotch when not reaching for that of any available man, at the very least forcing his hand inside her bodice. Otherwise, her speech or song remains equally lethargic. Michael Cristofer turns Claudius into your standard mail-order villain, and Kathleen Widdoes manages to slur a record number of Gertrude's lines. Moreover, Weidner's blocking hides her from a large part of the audience during her entire touching eulogy for Ophelia.

Michael Genet recites Horatio's speeches orotundly but by rote, sometimes forgetting himself and lapsing into black southern vernacular. James Cromwell plays Polonius like an earnest college student trying out for the part. Bill Campbell's Laertes is a callow lout; the Player King, Gravedigger, and Osric, who have license to exaggerate, offer instead perfectly flattened-out readings. Robert Hogan, the Player King, doubles as an equally run-through-the-mangle Ghost, foolishly costumed in a bloody shroud, as if he had died not of poison in the ear but of an unstoppable nosebleed. Rosencrantz (Michael Galardi) is a low-ranking mafioso; Michaeljohn McGann (Guildenstern), a roly-poly troll. David Comstock's Player Queen is a poor imitation of Tony Perkins in his *Psycho* drag; his Fortinbras gazes dumbly at the audience from the lip of the stage while, far behind him, his three-piece army mills around.

Christopher H. Barreca's unit set comprises a loamy hill to the left covered with bare trees and fallen leaves, which look particularly odd when sprouting from the parapets of Elsinore Castle; a back wall made of flaps of gray burlap seemingly hung out to dry; and to the right a twenty-foot-tall hollow metal tube, from a window in whose top Hamlet does one incongruous three-minute scene, then slides down a rope, leaving this hulking smokestack as disused for the rest of the play as it was before. Martin Pokledinaz's costumes have the entire Danish court in black with identical gold capes, waiting only for Marvin Hamlisch's music to arrive before they go into *A Chorus Line*. Hamlet has two outfits: one a double-breasted bellhop's monkey jacket in black; the other, in earth colors, something between a knee-length moth-eaten East Village sweater and the mad Lear's rags, complete with pronged weed garland to stab any interlocutor's face with.

The blocking is atrocious throughout. There is no closet for the closet scene; the final duel is fought with nineteenth-century Heidelberg *schlägers* and in red World War I aviator's helmets and goggles (how many Red Barons were there, anyway?); some of the stabbings occur in strange places—Claudius, for instance, is run through the testicles. Having now seen enough of his work, I can pronounce Paul Weidner our No. 1 kamikaze director, assuring artistic suicide. I pity the poor schoolkids who'll get the unsold tickets at discount prices; they'll discount Shakespeare for the rest of their lives.

THOUGH I GREATLY ADMIRE THE FICTION AND filmscripts of Per Olov Enquist, I have trouble with his plays. **The Hour of the Lynx** is an attempt to enter the mind of an insane young murderer who discovers God in the cat that the mental-hospital authorities give him. He and the cat have some good talks, then die in a suicide pact. The writing is poetic and allusive, and the presence of a female minister and woman psychology student may constitute a commentary on life in Sweden. Here, despite a fluent translation by Kjersti Board, Oeyvind Froeyland's Spartan production, with sedulous but routine acting, falls on deaf ears.

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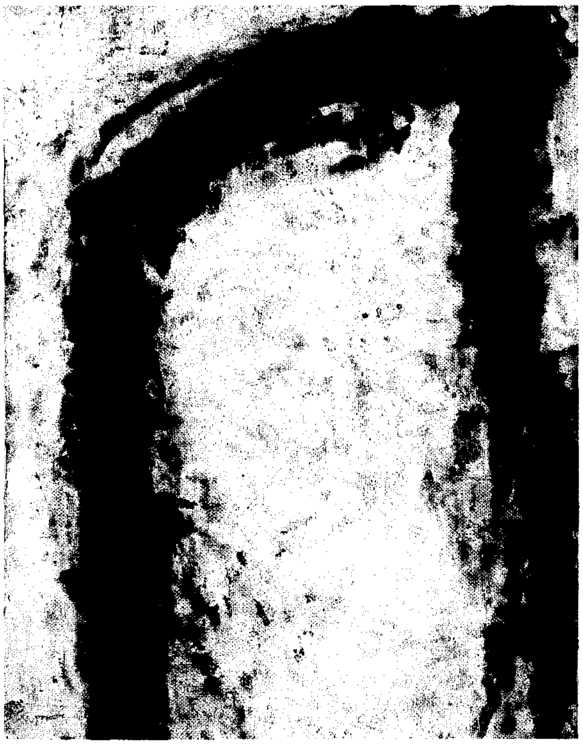
BLACK VELVET

> "...In Serra's 'Afangar' series, Paint-stik heat-softened to the consistency of tar leaves a dappled grain like a crust of gesture..."



QUE SERÁ SERRA: Videy Drawing XVIII.

SLABS OF SCUFFED INDUSTRIAL STEEL, wedged aggressively into clean white rooms, their presence as intimidating as the tough guy at a party, have been **Richard Serra**'s signature for a long time. Long enough that a sudden confluence of his drawings is a blessing; the tough guy turns out to have a poetic side.

There is a Serra saturation in all three zones: uptown, drawings and etchings from the Icelandic "Afangar" series at the Matthew Marks Gallery; midtown, more "Afangar" etchings at MOMA; downtown, monumental drawings at Pace from Serra's trip up the Nile. If you want to see an uncompromising and hardheaded genius in action—of a type not hatched in the eighties—grab this opportunity.

Serra's art owes its toughness to the intellectual rigor of sixties minimalism, which he helped shape. Precision was crucial, especially of language and intention. "Decorative" was a dirty word: It implied opting out of the hard questions, heading for visual clichés, sinking into the insubstantial. Serra has always been against the easy, cheap, clever, artful, referential, sociological, metaphoric, anecdotal. To be perfectly blunt, he is at war with the mood of most art now.

The drama that coalesces in his huge steel pieces is related to the story of their making and the forcefulness of their materials. Gagosian in SoHo recently showed two head-high, pocked-steel cylinders tilted barely off the vertical, a shift of axis that brought them just inside the realm of human body language. The larger steel sheets (of the type that stood wedged into four corners of one of MOMA's galleries for several years) speak, on the contrary, the language of the steel factory, and their presence inside a white room can seem condescending, as though the people who come to see them are of the "wrong" scale.

Outdoors, inside a much greater (if not incomprehensibly large) scale, Serra solves some of these problems. Judging from the photographs gathered in a beautiful book, *Afangar* is a lean, powerful site work. The National Gallery of Iceland and the national sculptors' union invited him to create a piece in Reykjavík. In the harbor, Serra explored Videy Island, a pancake of land, flat as a UFO landing strip, its grassy tabletop supported on black columns of basaltic rock. To let Serra work on Videy, this national park rewrote its rules.

Iceland is one of those breathtakingly alien northern grasslands descended seemingly direct from the Ice Age. Only the absence of mammoths and sabertooths updates it. On the grassy horizon, Serra planted nine pairs of basalt columns, lifted by crane directly from a local outcropping, set to top out at nine and ten meters above sea level. The vertical columns are both in and of the landscape, yet they also mark and annotate it, like stone cairns on a high pass. We're told that "Afangar" is the title of a Nordic saga, and also the word for "stations, stops on the road, to stop and look... to take it all in."

The basalt columns have not been "sculpted" but "chosen," a distinction important throughout Serra's career. To shape material beyond its natural character is to "artify" it—roughly, to manipulate its appearance and alter its truth into something more humanly comfortable. Serra dislikes the role of artifice-maker. In his universe, the unaltered form resists, as does the natural world, the force of the artist's will and intention. Intentionality, that difficult philosophical concept, is the plane where will meets the physical cosmos. Serra means to present this interaction with minimal interference. The undertone in his massive sculpture—of alienation from the viewer, unease, and daunting ruggedness—is close kin to the body's experience of walking in great mountains.

By careful attention to process, Serra conveys these consistencies in his drawings, which are the enactment of will on a clean white space. The "Afangar" drawings are not pictures of landscape or "illustrations" of site sculpture; that would be impossible. Instead, the limited space of the page becomes a terrain. At Matthew Marks, these drawings take two forms, both achieved with Paint-stik, a waxy artists' "crayon" heat-softened to the consistency of tar. In the type reproduced here, Serra rubbed black Paint-stik through an old window screen found in his Nova Scotia studio, leaving a dappled grain of variable thickness. Powdery black pigment glides over the spotted, fingerprinted, creamy tones of paper, like a crust of gesture.

At a level this elemental, black is perceived either as line or as mass (or, more likely, both simultaneously). The second series is mainly mass: a flow of black Paint-stik applied with a trowel, producing a solid lavalike wedge pushing toward the edges of paper, whose last shreds of whiteness assume a slightly hallucinatory glow, much the way a land mass at sunset casts the sky in brighter relief.

The same mind-set generates the prints. A copper plate, bitten very deep (one sixteenth of an inch), leaves an astonishingly thick sludge of ink, which is then run through a second plate to "pebble" the surface. The marvel is the method itself, which produces a flow of ink laid down as though by geological processes.

Neither of the "lava" types—drawings

Photograph courtesy of the Matthew Marks Gallery.

or prints—has the grace of the first set or the mystery of the drawings at Pace. When Serra took his trip up the Nile, visiting (as he says) every major temple and monument, he was overwhelmed by classical Egypt: the great weight of stone, the silence, the light. At Pace, the drawings are tall, almost columnar, reaching toward the ceiling. In each, a sludge of black (applied with a trowel or a brick) covers two large, squarish sheets of paper. The paper squares are stacked one atop the other like stone temple blocks, their deckle edges torn by hand to just the barest of curves. The upper "block" slightly outweighs the lower. Each drawing is named after a different monument. In each, gravity seems to shift imperceptibly, to cause a corresponding readjustment in the body's sense of weight and space. In Egypt, presumably, each temple defines itself thus.

The black crust of pigment miraculously intimates the stillness and monumentality of ancient stone. But if you spend enough time here, it can also do a figure-ground reversal and become the inflow and outflow of lintel and portal—the blackness both of entry and no entry. It's fascinating to see your perception of solidity and mass suddenly become one of penetration and emptiness. The stone wall becomes the tomb entrance; then it flips back again. When Serra's drawings touch the sublime—when they can no longer be contained by their explanations—that's when they accept some of the real ambiguities of nature itself. (Marks: 1018 Madison Avenue, near 78th Street; through April 25. MOMA: 11 West 53rd Street; through April 7. Pace: 142 Greene Street; through April 18.)

BACK TO THE FUTURE, TAKE TWO: THE sculpture of **John McCracken** was last seen at Sonnabend Gallery in 1970, though he also had a tantalizing revival at P.S. 1 in 1986. Now Sonnabend is recirculating his work back into center stream—poetic justice for connoisseurs of consumer consciousness who don't know their ancestors.

McCracken is one of the "finish fetishists" who adapted the rigors of East Coast minimalism to the mood of California in the late sixties. The new stuff is vintage McCracken, but sexier: fiberglass waxed to an inhuman gloss; limpid translucent skin; simple box forms. Black, brown, and gray New York minimalism is ejected through the window. Aside from a deep pine green, the main color is a chameleonic red-orange with an extraordinarily slippery ability to absorb shadows and rebroadcast ambient light, changing hue with motion. McCracken's purist hedonism anticipated the Great American Mall Society. Now his talismans of plastic culture sublimate it into something monumental and, like, really *gorgeous*. (420 West Broadway; closed.) ■

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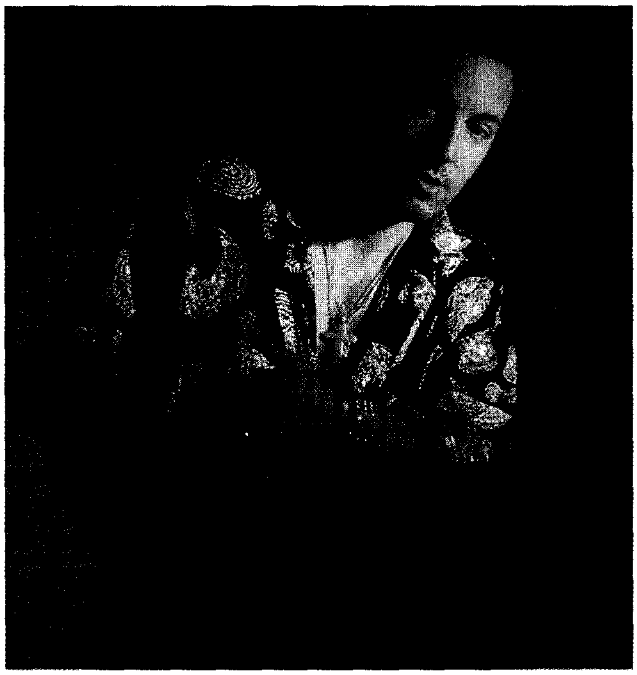
"...On his new albums, Springsteen emerges from the disorienting tunnel of love trying to focus his eyes and his emotions..."



HE'S THE ONE: *Springsteen dresses down for his return.*

UGLY BRUCE IS BACK. THE LAST TIME WE saw Springsteen, the scruffy guy from New Jersey was trussed in a starched white shirt, bolo tie, and sport jacket, his hair slicked back like some Herb Ritts vision of a rock star. On 1987's *Tunnel of Love,* he looked uncomfortable and sounded tense.

But now the open-shirted, unshaven Springsteen has returned. On the covers of his two new albums, **Human Touch** and **Lucky Town** (Columbia Records), Springsteen is all silver earrings, crosses, and bandito belt buckles, looking as if he'd awakened from a night's sleep under the Asbury Park boardwalk to go shopping for a new wardrobe at an L.A. barrio garage sale. The music on *Lucky Town* and *Human Touch* doesn't cut loose with the wild, angry abandon of his most sartorially repulsive album, *Darkness on the Edge of Town,* but having cast off a wife and his band of seventeen years, Springsteen sounds like a free—if heavily burdened—man once again.

Tunnel of Love was an artful tale of ambivalence: The strains in his marriage to model/actress Julianne Phillips were readily apparent in the torment of "Brilliant Disguise," but by the end of the album Springsteen was professing his devotion; and while he recorded *Tunnel* without much help from the E Street Band, he still had his buddies waiting in the wings.

Since then, Springsteen's life has gone through a major upheaval: He's divorced Phillips, fired his band, married backup singer Patti Scialfa, and fathered two children. With *Human Touch* and *Lucky Town,* Springsteen emerges from the disorienting, pitch-black tunnel of love to find, instead of bright sunshine, a confusing haze. These two beautifully crafted albums are the work of a man blinking and squinting, trying to focus his eyes and his emotions. Sprung from the confines of a traditional rock-and-roll band, Bruce is loose: While he's still rooted in the stinging electric-guitar rock and soul of his previous nine albums—don't waste your time waiting for an L. L. Cool Bruce—Springsteen sounds refreshingly relaxed as he experiments with different textures from one song to the next.

Why are there two separate albums? The fourteen songs on *Human Touch,* recorded mostly in Los Angeles studios from 1989 to 1991, have a fuller, more traditional Springsteen sound: two electric guitars on most tunes, plus the workmanlike drumming of Jeff Porcaro and backing voices—including soul great Sam Moore and Scialfa—that complement Springsteen's rasp.

The ten *Lucky Town* songs, sparser in personnel but by no means raw, were recorded last year in just eight weeks, primarily in Springsteen's home studio in Beverly Hills. They've got an invigorating, spontaneous feel that signals his new sense of release. Though Springsteen and the E Street Band made some of the best rock of the seventies and eighties, by the end of their last tour, in 1988, they could be predictable: Here's the Clarence Clemons saxophone part, here's drummer Max Weinberg's big beat, here's the whiny harmony of Steve Van Zandt or Nils Lofgren. Springsteen had six guys on the payroll, and he loved putting them all to work.

Except for Roy Bittan, who makes a few keyboard appearances and co-produces some tunes, all the E Streeters are gone, and solitude has expanded Springsteen's sights, just as it did when he stripped down to make 1982's chilling *Nebraska.* On *Human Touch,* for instance, he's come up with a haunting country tune called "I Wish I Were Blind" that would have done Hank Williams proud. Sung in a quiet, twangy voice, it's the story of a bitter man spotting a former lover: "And though this world is filled/With the grace and beauty of God's hand/Oh I wish I were blind/When I see you with your man."

Then there's the cool jazz riff of "With Every Wish," a spellbinding meditation on the main theme of the two albums—that there's a price to pay for every dream come true. "Wish" floats along on the muted trumpet of Mark Isham, a lonely sound reminiscent of *Born to Run*'s "Meeting Across the River." Springsteen pushes farther into the blues than ever before with the sneakily erotic "Cross My Heart," and he hasn't forgotten how to write the exuberant, straight-ahead rocker: "All or Nothin' at All" is a burning, two-chord macho challenge. "Pony Boy," a lovely children's lullaby, brings *Human Touch* to a delicate close.

Lucky Town gets off to a disappointing start: Springsteen resorts to an anthemic E Street–style shouter called "Better Days," a tune that some ad agency will rip off for a truck commercial. Later, even Springsteen sounds bored with "Leap of Faith," a get-out-there-and-try-again cheerleader that repeats the sentiments of the "Can't start a fire without a spark" chorus from *Born in the U.S.A.*'s "Dancing in the Dark."

The rest of *Lucky Town* sparkles. The songs are as meticulously written as anything Springsteen's ever done, but they're intimate without having the tight, agonizing quality that marked so much of *Tunnel of Love.* The highlight of Springsteen's newfound freedom is "Local Hero," which sounds as if it was recorded in one

Photograph by Pam Springsteen.

spontaneous take in the middle of the night. Scialfa bangs away on tambourine, Springsteen wails on harmonica, playing it all the way through the tune as though his harp were a rhythm guitar, and the sobering story of a man bumping into his own fame spools raucously out. In "Local Hero," Springsteen replaces the pious uplift of *Born in the U.S.A.*'s "My Hometown" with an edgy humor: He can't help laughing when he goes into a kitschy hometown store and finds a black velvet painting of himself hanging between portraits of a Doberman and Bruce Lee.

There's little to separate the two albums thematically, though *Lucky Town* is moodier and marginally more personal: Written after the birth of Springsteen's children, it includes a touching vow of marital solidarity ("If I Should Fall Behind"), a sharply observed, Raymond Carveresque wedding-day snapshot ("Book of Dreams"), and a rich, poetic celebration of the mysteries of fatherhood that's shouted out in Springsteen's best over-the-top vocal style ("Living Proof").

What's common to both albums is Springsteen's repetitive, nearly Talmudic examination of good and evil. He's such a talented lyricist that you forgive him for saying the same thing over and over again; as he broods about the difficulties of being an honorable family man, though, it's possible to see him as born to run in place. But what—now that he's 42, with a second marriage less than a year old and two tiny children calling him Daddy—do you expect to be uppermost in Springsteen's mind? Though in the past he threw in a fair share of libidinous roof-raisers, Springsteen has always been admirably oblivious of pop trends, and his lyrics have long revolved around questions of loyalty, responsibility, and love—subjects never more timely than right now. And he's not the first man to be spiritually enthralled by fatherhood.

Though he's always played out biblical battles in his music, this time Springsteen lays on the religious imagery pretty thick: "Your breasts were the altar/Your body was the holy land," he sings at one point. If it was hard to be a saint in the city, as Springsteen sang in 1973, he's found it's all too easy to be a sinner in Beverly Hills. One song, however, stands out as a spiritual inventory and shows that Springsteen's latest reckoning has left him with an uneasy peace. On the terrific "Lucky Town," Springsteen's exaggerated nasal tone recalls one of his early idols, Bob Dylan, another man who's had his wrestling matches with the divine. "When it comes to luck you make your own," Springsteen sings, sounding both triumphant and humble. "Tonight I got dirt on my hands, but I'm building me a new home."

So what if he's not the spotless savior of rock and roll? Springsteen always did look better a little mussed up. ■

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Illustration by Jeanne Fisher

Television/John Leonard

HASTA LA VISTA, SANTA

"...There is—surprise!—a lightness of being to Schwarzenegger's *Christmas in Connecticut;* Tom Wolfe tries to explain Warhol..."

SNOW JOB: *Kris Kristofferson and Dyan Cannon in Arnold's Christmas carol.*

ABOUT **Christmas in Connecticut** (MONDAY, April 13, and other dates; 8 to 10 P.M.; TNT), you should understand my prior restraint. The more Arnold Schwarzenegger seeks to ingratiate himself with us, the twitchier I get about him. What's his secret agenda—Conan the Senator? The news that he would direct a TV-movie remake, for Ted Turner, of the 1945 Warner Bros. romantic comedy filled me with blank uneasiness. I presupposed that to such fluff the muscle man would bring Teutonic playfulness, a kind of slapstick gravitational physics of ghost propagators, killing vectors, and non-Abelian gauge invariance: Laugh or I'll hurt you.

Not to worry. Yet. There is a lightness of being about this *Christmas,* oddly scheduled in April, as if to emphasize the make-believe. And not all of the credit can go to the cast. The cast enjoys its wackiness so much, *someone* must have sanctioned it on the set.

In the original Hollywood version, Barbara Stanwyck was a fraudulent "homemaker" columnist for a fancy New York magazine, obliged over the holidays to entertain a war hero, Dennis Morgan, as well as her boss, Sydney Greenstreet. In Arnold's remake, Dyan Cannon is a famous TV chef, forced for the purposes of a network "special" to trot out her nonexistent cooking skills for the heroic Rocky Mountain forest ranger Kris Kristofferson. Like the pink Christmas tree and the ersatz snow, the house in Connecticut is a fake, and so is Dyan's entire "family," especially Tony Curtis as her producer/"husband."

What happens next is what you'd expect, including a baby who bawls, a ten-year-old who throws up, a phony son-in-law (Gene Lythgow) who'd rather play a serial killer, a hijacked sleigh, true love, and broken furniture. As the prats fall and the jacks flap, Cannon is her usual delight, Kristofferson is nicely bemused, and Curtis with tea bags on his puffy eyes is hilarious. I also liked the Virginia reel. How can you not enjoy a movie in which, on a wild goose chase, Dyan asks Kris, "Would you carry my gun?" Not by accident, the spirit of Hollywood has been transferred intact to Ted Turner's smaller screen. A send-up of make-believe about our traditional values becomes a reaffirmation of those values. They're spoofproof. Why else would we pretend to believe in them? At the bottom of this popcorn box, a lupine Arnold grins.

Treacherous Crossing (WEDNESDAY, APRIL 8, and other dates; 9 to 11 P.M.; USA), directed by Tony Wharmby from a radio play, "Cabin B-13," by John Dickson Carr, and filmed entirely onboard the *Queen Mary* in Long Beach, California, is a crackerjack thriller until, alas, we find out what's really going on. Lindsay Wagner steams off, in 1947, on a luxury liner from New York, on what is supposed to be her European honeymoon, only to discover that she's lost her husband, Joseph Bottoms. And nobody seems to believe her. Well, *maybe* Angie Dickinson believes her, but certainly not the captain (Charles Napier), nor the ship's chief of security (Grant Show), nor her maid (Karen Medak), who says that Lindsay's lying about those yellow roses.

Even the seemingly sympathetic doctor (Jeffrey DeMunn) has his doubts, especially when he finds out that Lindsay has recently been sprung from an asylum and was suspected of murdering the only husband of hers whose existence anybody can vouch for. Meanwhile, she is menaced in the health spa, and people die falling down the upper-deck stairs in the middle of the costume ball, and there's a noose in her stateroom. You'll love the clothes. And the boat.

FOR THE FIRST 45 MINUTES OR SO, **In the Eyes of a Stranger** (Tuesday, April 7; 9 to 11 P.M.; CBS) is more interesting than it ought to be, because we are watching Justine Bateman and Richard Dean Anderson pretend to be adults—with seams on their faces and secrets in their souls. Bateman, who was Mallory, the spendthrift clotheshorse sister on *Family Ties,* hides all sorts of things behind those big, astonishing eyes, including exactly what she saw and heard during some subway violence. Anderson, after years as MacGyver, is a cop assigned to protect Bateman from the baddies; for the first time, he wears a beard and packs a gun. It's like watching your children turn suddenly into series characters in *their* lives instead of supporting players in your own.

But *Eyes* turns inevitably into a series of double- and triple-crosses. Oh, no, you'll think: Not again! Not more... arghh, *film noir*! (I won't get into whether there's also that brand-new phenom the Killer Lesbian.) It's nice to see Bateman fight

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back against her many enemies, once with a corkscrew. But it would've been nicer to have seen Anderson escape from his tough spot, not with the usual prime-time arsenal but, like MacGyver, with stray bits of electrical wiring and some tiny time capsules from a leftover cold tablet.

TO **Superstar: The Life and Times of Andy Warhol** (*American Masters;* Friday, April 10; 10 to 11:30 P.M.; Channel 13), writer-producer-director Chuck Workman brings lots of sound and fury, strobes and snippets, death and jokes, signifying something or other as enigmatic as those electron dots by which we intuit television images. Testifying to the media moon child's white noise and magnetic resonance are the likes of Taylor Mead, Grace Jones, Jonas Mekas, Fran Lebowitz, Bobby Short, Lou Reed, Sylvia Miles, Roy Lichtenstein, and Dennis Hopper. Plus, of course, such former Pop tarts as Viva and UltraViolet. Not to neglect the Great White Suit, Tom Wolfe, who explains Warhol's attitude toward America ("It's so horrible, I love it"). Nor the loftiest *Criterion* of them all, Hilton Kramer, who sums up Andy's Aesthetic ("Ha, ha, ha!"). Here again are Marilyn and Mao, Elvis and Jackie, Brillo and *Love Boat.* "It's too hard to care," Warhol said as the dead piled up about him, as if the culture itself had lost its affect—and whose fault was that? At the end of this Jump Street razzle-dazzle, this hyperkinesis, Workman seems to be saying that we're all soup cans: commercials instead of myths. I think it's sad, too: so much emptiness into which we rushed with urgent meanings, gaseous explication, desires and fears, as if Howdy Doody were a Sufi dervish.

In brief: IN 30 YEARS AS A HIRED ASSASSIN, charging something "in the high five figures" per hit, Richard Kuklinski probably wasted 100 people. He used mostly guns and knives, but he was not a stranger to cyanide or the chain saw. The former New Jersey altar boy explains in **The Iceman Tapes: Conversations With a Killer** (Tuesday, April 7, and other dates; 10 to 11 P.M.; HBO) that "it doesn't bother me at all. I don't have a feeling one way or another." He remembers his father as abusive and his mother as "a cancer." His wife remembers *him* as a good provider. You may find yourself preferring the company of Anthony Hopkins as Hannibal Lecter. . . . John Thaw returns in three more **Inspector Morse** episodes (*Mystery!;* Thursdays, April 9 through May 14; 9 to 10 P.M.; Channel 13), better than ever, with more beer and Mozart. . . . In a second try at **Investigating the October Surprise** (Tuesday, April 7; 9 to 10 p.m.; Channel 13), *Frontline* does some skillful backing and filling to defend itself against nitpickers at *Newsweek* and *The New Republic.* ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

VENEER, VIDI, VICI

THIS FURNITURE SHOWROOM DISCOUNTS contemporary designer furniture from such companies as Wittmann of Austria, Interlübke of Germany, and Moroso and Atelier International of Italy. Now selected floor samples and stock are reduced even further. For example, a Wittmann Aura oxblood leather love seat and chair, list $9,800, now $3,000; Wittmann Wien-Wien black leather sofa and lounge chair, list $16,500, now $6,600; Interlübke 99-in.-high, 75-in.-wide metallic-green ash wall unit, list $6,900, now $3,984. A.E., checks accepted; everything sold as is; all sales final; delivery additional. *Manes Street, 30 W. 21st St. (633-2878); Mon.–Thurs. 9 a.m.–6 p.m. and Fri. till 5 p.m.; through 5/6.*

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THE 16TH ANNUAL DECORATOR FABRIC SALE to benefit the United Hospital Medical Center in Port Chester, New York, offers home-furnishing fabrics, wallpaper, and trim from some of the best design houses (Ralph Lauren, Cowtan and Tout, Brunschwig & Fils, Scalamandre) for two days only at very low prices. The fabrics, trim, and wallpaper, usually sold through decorators for anywhere from $25 to more than $100 per yard, is now $3 to $20 the yard (less for some entire bolts and large quantities of wallpaper). Checks accepted; no credit cards; all sales final. *Decorator Fabric Sale, Rye Presbyterian Church, Boston Post Road, Rye, N.Y. (914-698-5549). By car: Take Rt. 95 No. to Exit 20 (Rye); proceed south on Boston Post Road (U.S. 1) for approximately half a mile. Watch for signs. Tues.–Wed. 10 a.m.–6 p.m.; 4/8–9.*

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A Complete Entertainment Guide for Seven Days Beginning

APRIL 8

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—4/8–4/21: *Rock Soup* (1991); *Chico and the People* (1991). #2—4/3–9: *Wages of Fear* (1953). 4/10–4/16: *Casablanca* (1942). #3—*Mindwalk* (1992).

2. ESSEX—Grand St. at Essex St. (982-4455). *White Men Can't Jump.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Roadside Prophets.* #2—*American Dream.* #3—*Mississippi Masala.* #4—*Edward II.* #5—*Proof.* #6—*Where Angels Fear to Tread.*

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—*Alex; No. 2.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Cutting Edge.* #2—*Fried Green Tomatoes.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 4/8–9: *My Father's Glory* (1991); *My Mother's Castle* (1991). 4/10–11: *Jesus of Montreal* (1990); *Wings of Desire* (1988). 4/12–13: *Carmen* (1983); *El Amor Brujo* (1986). 4/14: *Open Doors* (1991); *Europa, Europa* (1991).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Basic Instinct.* #2—Through 4/9: *My Cousin Vinny.* Opening 4/10: *Ferngully: The Last Rainforest.* #3—*My Cousin Vinny.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 4/8: *Morning Glory* (1933); *Sylvia Scarlett* (1935). 4/9: *Suspicion* (1941); *Mr. and Mrs. Smith* (1941). 4/10–11: *Breakfast at Tiffany's* (1961); *Roman Holiday* (1953). 4/12: *The Last Wave* (1977); *Gallipoli* (1981). 4/13: *Grand Illusion* (1937); *La Bete Humaine* (1938). 4/14: *Desire* (1936); *A Foreign Affair* (1948).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—"French Film Festival.". #2—*Thunderheart.* #3—*Ladybugs.* #4—*Shadows and Fog.* #5—*The Mambo Kings.* #6—*Wayne's World.* #7—*The Power of One.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty & the Beast.* #2—*Straight Talk.* #3—*Noises Off.* #4—*Kafka.* #5—*Grand Canyon.* #6—*Hear My Song.* #7—*Daughters of the Dust.* Opening 4/10: *Newsies.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *All Sick and Twisted Festival of Animation.* Opening 4/10: *The Castle of Cagliostro.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*White Men Can't Jump.* #2—*Beethoven.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Steal America.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Double Life of Véronique.* #2—*Europa, Europa.* #3—*35 Up.* #4—*The Puerto Rican Mambo (Not a Musical).*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*The Prince of Tides.* #2—*Basic Instinct.* #3—*The Lawnmower Man.* #4—*JFK.* #5—*Basic Instinct.* #6—*Bugsy.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*My Cousin Vinny.* #2—*American Me.* #3—*Beethoven.* #4—*Straight Talk.* #5—*My Cousin Vinny.* #6—*Thunderheart.* #7—*The Cutting Edge.* Opening 4/10: *Newsies.* #8—*Ladybugs.* Opening 4/10: Ferngully: The Last Rainforest. #9—*Fried Green Tomatoes.* Opening 4/10: *The Player.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*White Men Can't Jump.* #2—*White Men Can't Jump.* #3—*Wayne's World.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Rock-A-Doodle.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *White Men Can't Jump.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Wayne's World.* #2—*Ladybugs.* #3—*Basic Instinct.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *My Cousin Vinny.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Beauty and the Beast.* Opening 4/10: *Newsies.* #2—*The Cutting Edge.* #3—*Straight Talk.* #4—*Beethoven.* Opening 4/10: *Newsies.*

MOVIES

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*American Me.* Opening 4/10: *Ferngully: The Last Rainforest.* #2—*Beethoven.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Ladybugs.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*White Men Can't Jump.* #2—*Basic Instinct.* #3—*The Mambo Kings.* #4—*Basic Instinct.* #5—*My Cousin Vinny.* #6—*The Lawnmower Man.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Straight Talk.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Wayne's World.* **EMBASSY 3—***The Hand That Rocks the Cradle.* **EMBASSY 4—***Noises Off.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Edward II.* #2—*The Cutting Edge.* #3—*Beethoven.* #4—*JFK.* #5—*The Prince of Tides.* Opening 4/10: *Ferngully: The Last Rainforest.* #6—*Rock-A-Doodle.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.* Opening 4/10: *Newsies.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Thunderheart.* Opening 4/10: *City of Joy.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Bugsy.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*This Is My Life.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Straight Talk.* #2—*Ladybugs.* Opening 4/10: *Newsies.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *JFK.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Othello.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Where Angels Fear to Tread.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *The Lawnmower Man.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*White Men Can't Jump.* #2—*White Men Can't Jump.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET—***The Power of One.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Ruby.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Beauty and the Beast.* **CINEMA II—***Lovers.* **CINEMA THIRD AVE.—***Hear My Song.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Europa, Europa.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Thunderheart; Beethoven.* #2—*Thunderheart.* #3—*Beethoven.* #4—*Rock-A-Doodle.* #5—*The Cutting Edge.* #6—*This Is My Life.* Opening 4/10: *Ferngully: The Last Rainforest.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*JFK.* #2—*Basic Instinct.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Under Suspicion.* Opening 4/10: *The Player.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Mambo Kings.* #2—*Wayne's World.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Shadows and Fog.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Ladybugs.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Beauty & the Beast.* Opening 4/10: *Newsies.* #2—*Straight Talk.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Basic Instinct.* #2—*Wayne's World.* #3—*The Mambo Kings.* #4—*Thunderheart.* #5—*Rock-A-Doodle; Mississippi Masala.* #6—*The Power of One.* #7—*The Cutting Edge.* Opening 4/10: *Ferngully: The Last Rainforest.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*White Men Can't Jump.* #2—*Beethoven.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Shadows and Fog.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Beethoven.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Raise the Red Lantern.* #2—*Delicatessen.* #3—*Toto le Heros.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Fried Green Tomatoes.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Ladybugs.* #2—*The Mambo Kings.* #3—*Wayne's World.* #4—*Basic Instinct.* #5—*The Power of One.* #6—*Thunderheart.* Opening 4/10: *Newsies.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Cutting Edge.* #2—*My Cousin Vinny.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*White Men Can't Jump.* #2—*Rock-A-Doodle.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*White Men Can't Jump.* #2—*Beauty and the Beast; Mississippi Masala.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/4–19: "Borders and Barrios: The Chicano in Hollywood Film, 1908–1987." 4/11: *A Medal for Benny* (1945), dir. Irving Pichel; *My Man and I* (1952), dir. William Wellman. 4/12: *Right Cross* (1950), dir. John Sturges; *The Ring* (1952), dir. Kurt Neumann.

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 4/10: Essential Cinema: Dovzhenko. 4/10: "Double Projections." Including *Tender Hooks, Playboy Voodoo, Soma Sema, Third Eye Butterfly,* and *Retour d'un Repere.* 4/11: "Thalia - Richard Schwarz Collection." *The Red Balloon* (1956), dir. Albert Lamorisse; *The Dentist* (1932), dir. Leslie Pearce; *The Fireman* and *One A.M.* (1916), dir. Charlie Chaplin. 4/11: "Avante-garde Film Today." *All Flesh Is Grass* (1988), dir. Susan Oxtoby; *Through and Through* (1991), dir. Barbara Sternberg. 4/11:"Swedish Avantegarde Films, 1924–90." 4/12: *Trisha Brown Co. at the Whitney Museum 1971* (1971), dir. Walter Gutman; *The March on Paris 1914 of General Von Kluck and His Memory of Jessie Holladay* (1976), dir. Walter Gutman. 4/12: "Avantegarde Film Today." *Passage Through A Ritual* (1991), dir. Stan Brakhage; *Dandy* (1988), dir. Peter Semple.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. "A Tribute to Zhang Yimou." 4/10: *Old Well* (1987). 4/10: *A Terra-Cotta Warrior* (1990).

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 4/5–5/10: "Israeli Women Direct." Featuring eleven narrative and documentary films by Israeli women introduced by filmmakers or scholars in the field.

CITY UNIVERSITY GRADUATE CENTER—33 W. 42nd St. Casa de España hosts "Encounters With Spanish Film Directors." 4/10 at 1, *Tata Mia* (1986), dir. José Luis Boráu; at 3, *El Rio de Oro* (1986), dir. Jaime Chávarri. Both directors will be present at the screenings and for discussion (in English) at a Round Table.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "Seeing the Light: Religious Experiences in the Movies." 4/7, 8: *Ordet* (1955), dir. Carl Dreyer. 4/7, 8, 9, 10: *A Man Escaped/The Wind Bloweth Where It Listeth* (1956), dir. Robert Bresson. 4/9, 10: *God's Angry Man* (1980), dir. Werner Herzog; *Huie's Sermon* (1980), dir. Werner Herzog. 4/8, 9, 10: *Demon/God Told Me* (1976), dir. Larry Cohen. "The Impeccable Gregory Peck." 4/11, 12, 13: *Cape Fear* (1962), dir. J. Lee Thompson. 4/11, 12, 13: *To Kill a Mockingbird* (1962), dir. Robert Mulligan. 4/14, 15: *Gentleman's Agreement* (1947), dir. Elia Kazan. 4/14, 15: *The Gunfighter* (1950), dir. Henry King. Special April Programs—4/10–16: *The Hours and Times* (1991), dir. Christopher Münch (Reviewed in this issue.) Movies for Kids—4/11: "J.P. Somersaulter on the Art of Animation."

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 4/15: *The Wages of Fear* (1953), dir. Henri-Georges Clouzot. "Art in France and Germany - Art Films By Heinz Peter Schwerfel." 4/13: *An American Destiny - Jeff Koons* (1990); *The Third Dimension* (1987) at The Anthology Film Archives, Second Ave. at 2nd St. 4/14: *Peinture Fraiche Made in France* (1985); *A la Recherche de Christian B.* (1990).

GREATER PORT JEFFERSON ARTS COUNCIL—Village Cinema, Theatre Three, 412 Main St., Port Jefferson. Free. "Viewing Japan: Films From the Past Decade." 4/13: "Student Academy Awards Regional Finalists."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 4/7–11: "Barbizon: French Landscapes of the 19th Century." 4/14–18: "The Arms and Armor collection." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through April: "The Movies: When Levitt Was a Young Fan."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 4/9: What's Happening? *The Blue Cows of Salsigne* (1991). 4/9: In Memoriam: Mario Peixote's *Limite* (1929). 4/9: In Memoriam: José Ferrer in *Moulin Rouge* (1952). "Life Could Be Better: The Films of Mike Leigh": 4/10, 18: *Bleak Moments* (1971). 4/10: *Light Snack* (1975); *Nuts in May* (1976). 4/11: *Afternoon* (1975); *The Birth F.A. Cup Final Goalie* (1975); *Grown-Ups* (1980). 4/12: *Four Days in July* (1984); *Meantime* (1983). 4/13: *The Short and Curlies* (1987); *High Hopes* (1988); *Probation* (1985); *Who's Who* (1978). 4/13: Cineprobe: An evening with Rose Lowder (France). 4/14: *Life Is Sweet* (1990); *The Kiss of Death* (1977).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 4/3–9: *Hear My Song* (1991), dir. Peter Chelsom. 4/10–23: *High Heels* (1991), dir. Pedro Almodovar. Cinema #2: 4/8, 9: *Apocalypse Now* (1979), dir. Francis Ford Coppola. 4/10–16: *35 Up* (1991), dir. Michael Apted.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 3/3–4/28: "A World of Silents: International Silent Cinema." 4/14: *Witchcraft Through the Ages* (1922), dir. Benjamin Christensen. "Viewpoint: Guardians of the Land and Spirit: Native American Lives." 4/16: *Crow Dogs* (1976). "Meet the Maker: Animation/Image Processing." 4/16: Kathy High will present *I Need Your Full Cooperation* and *Underexposed: The Temple of of the Fetus* (a work in progress).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 4/3–9: "Derek Jarman: A Tribute." Including *Caravaggio* (1986), *The Last of England* (1987), and *The Garden* (1990). 4/10: "April in Paris: The Films of François Truffaut." 4/10–16: *Mississippi Mermaid* (1969).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 5/10: "Re-Mapping Culture(s): Film and the Media Arts."

WOMEN ONE WORLD CAFE—59 E. 4th St. (679-7350). $7. Through 4/11: "The 5th Annual Women's Film and Video Festival."

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EXCLUSIVE NEW YORK ENGAGEMENT STARTS WEDNESDAY, APRIL 15

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*White Men Can't Jump*. #2—*The Silence of the Lambs*. #3—*American Me*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Basic Instinct*. #2—*Beethoven*. #3—*My Cousin Vinny*. #4—*White Men Can't Jump*. #5—*Ladybugs*. #6—*Rock-A-Doodle*. #7—*The Power of One*. #8—*The Cutting Edge*. #9— *Thunderheart*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Ladybugs*. #2—*Basic Instinct*. #3—*My Cousin Vinny*. #4—Through 4/9: *Wayne's World*. Beg. 4/10: *Sleepwalkers*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *White Men Can't Jump; The Lawnmower Man*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Basic Instinct*. #2—*White Men Can't Jump*. #3—*Rock-A-Doodle*. #4—*Ladybugs*.

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*White Men Can't Jump*.#2—*White Men Can't Jump*. #3—*The Cutting Edge*. #4—*Straight Talk*. #5—*Basic Instinct*. #6—*Beethoven*. #7—*My Cousin Vinny*. #8—*Rock-A-Doodle; American Me*. #9—*Thunderheart*. #10—*Ladybugs*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The Cutting Edge*. #2—*Rock-A-Doodle; Stop! Or My Mom Will Shoot*. #3—*White Men Can't Jump*. #4—*The Silence of the Lambs; Beauty and the Beast*. #5—*Thunderheart*. #6—*My Cousin Vinny*. #7—*Straight Talk*. #8—*White Men Can't Jump*. #9—*Basic Instinct*. #10—*Wayne's World*. #11—*Beethoven*. #12—*American Me*. #13—*The Lawnmower Man*. #14—*Ladybugs*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*Beethoven*. #4—*Beauty & the Beast; American Me*. #5—*Fried Green Tomatoes*. #6—*Rock-A-Doodle*. #7—*The Cutting Edge*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Straight Talk; Ruby*. #2—*Shadows and Fog*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Beethoven*. #2—*Basic Instinct*. #3—*My Cousin Vinny*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*Beethoven*. #4—*Thunderheart*. #5—*Rock-A-Doodle; Where Angels Fear to Tread*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*White Men Can't Jump*. #2—*Basic Instinct*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*White Men Can't Jump*. #2—*Ladybugs*. #3—*Thunderheart*. #4—*Straight Talk*. #5—*Wayne's World*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Rock-A-Doodle*. #2—*White Men Can't Jump*. #3—*White Men Can't Jump*. #4—*Basic Instinct*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Cutting Edge*. #2—*Rock-A-Doodle*. #3—*Beethoven*. #4—*White Men Can't Jump*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Lawnmower Man; Beauty and the Beast*. #2—*Ladybugs*. #3—*Thunderheart*. #4—*My Cousin Vinny*. #5—*Basic Instinct*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Beauty & the Beast*. #2—*Straight Talk*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Thunderheart*. #2—*Wayne's World*. #3—*Ladybugs*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—Through 4/9: *The Power of One*. Beg. 4/10: *Sleepwalkers*. #4—*The Cutting Edge*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Rock-A-Doodle*. #2—*White Men Can't Jump*. #3—*White Men Can't Jump*. #4—*Basic Instinct*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Straight Talk*. #2—*My Cousin Vinny*. #3—*Basic Instinct*. #4—*Thunderheart*. #5—*My Cousin Vinny*. #6—*The Cutting Edge*. #7—*Ladybugs*. #8—*Wayne's World*. #9—*The Mambo Kings*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Straight Talk*. #2—*White Men Can't Jump*. #3—*Ladybugs*. #4—*My Cousin Vinny*. #5—*Rock-A-Doodle; Beethoven*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Beethoven*. #2—*White Men Can't Jump*. #3—*My Cousin Vinny*. #4—*Ladybugs*. #5—*Basic Instinct*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*My Cousin Vinny*. #2—*Beethoven*. #3—*Basic Instinct*. #4—*White Men Can't Jump*. #5—*Ladybugs*. #6—Through 4/9: *Wayne's World*. Beg. 4/10: *Sleepwalkers*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Straight Talk*. #2—*The Mambo Kings*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*My Cousin Vinny*. #2—Through 4/9: *Rock-A-Doodle; Fried Green Tomatoes*. Beg. 4/10: *Ferngully: The Last Rainforest*. #3—*Basic Instinct*. #4—*The Cutting Edge*.

303. CORONA—PLAZA—(639-7722). #1—*Basic Instinct*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*My Cousin Vinny*. #2—*White Men Can't Jump*. #3—*Basic Instinct*. #4—*Thunderheart*. #5—Through 4/9: *The Power of One*. Beg. 4/10: *Sleepwalkers*. #6—*Wayne's World*. #7—*Ladybugs*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Straight Talk*. #2—*Wayne's World*. #3—*Ladybugs*. #4—*The Cutting Edge*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Straight Talk*. #2—*Ruby; Beauty & the Beast*. #3—*Bugsy; My Cousin Vinny*. #4—*White Men Can't Jump*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*White Men Can't Jump*. #2—*Ladybugs*. #3—Through 4/9: *Wayne's World*. Beg. 4/10: *Sleepwalkers*. #4—*Beethoven*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Straight Talk*. #2—*My Cousin Vinny*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Rock-A-Doodle; Where Angels Fear to Tread*. #2—*Bugsy; Beauty and the Beast*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*The Lawnmower Man; Ruby*. #2—*Thunderheart*. #3—*Basic Instinct*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 4/9: *Power of One*. Beg. 4/10: *Ferngully: The Last Rainforest*. #2—*The Mambo Kings*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Shadows and Fog*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*White Men Can't Jump*. #2—*Beethoven*. #3—*My Cousin Vinny*. #4—*Fried Green Tomatoes*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*White Men Can't Jump*. #2—*Thunderheart*. #3—*Beauty and the Beast; The Lawnmower Man*. #4—*White Men Can't Jump*. #5—*Rock-A-Doodle*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Wayne's World*. #2—*The Cutting Edge*. #3—*Ladybugs*. #4—*My Cousin Vinny*. #5—*Beethoven*. #6—*Basic Instinct*. #7—*Basic Instinct*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*My Cousin Vinny*. #2—*Ladybugs*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Beethoven*. #2—*Basic Instinct*. #3—*White Men Can't Jump*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*White Men Can't Jump*. #2—*Thunderheart*. #3—Through 4/9: *Rock-A-Doodle; The Lawnmower Man*. Beg. 4/10: *Sleepwalkers*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Basic Instinct*. #2—*Beethoven*. #3—*The Cutting Edge*. #4—*Wayne's World*. #5—*My Cousin Vinny*. #6—Through 4/9: *My Cousin Vinny*. Beg. 4/10: *Newsies*. #7—*Ladybugs*.

320. REGO PARK—DRAKE—(457-4002). *The Prince of Tides*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Fried Green Tomatoes*. #2—*Hear My Song*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Ladybugs*. #2—*White Men Can't Jump*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Ladybugs*. #2—*Beethoven*.

401. NEW DORP—HYLAN—(351-6601). #1—*Basic Instinct*. #2—*My Cousin Vinny*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Beethoven*. #2—*Basic Instinct*. #3—*The Cutting Edge*. #4—*Wayne's World*. #5—Through 4/9: *The Lawnmower Man; The Mambo Kings*. Beg. 4/10: *Sleepwalkers*. #6—Through 4/9: *Rock-A-Doodle; The Power of One*. Beg. 4/10: *Newsies*. #7—*Beauty and the Beast*. #8—*My Cousin Vinny*. #9—*Ladybugs*. #10—*White Men Can't Jump*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Basic Instinct*. #2—*My Cousin Vinny*.

501. BELLMORE—MOVIES—(783-7200). *My Cousin Vinny*.

502. BETHPAGE—MID-ISLAND—(796-7500). *My Cousin Vinny*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Beethoven*. #2—*My Cousin Vinny*. #3—Through 4/9: *My Cousin Vinny*. Beg. 4/10: *Sleepwalkers*. #4—*White Men Can't Jump*. #5—*The Cutting Edge*. #6—Through 4/9: *Fried Green Tomatoes*. Beg. 4/10: *Ferngully: The Last Rainforest*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Beethoven*. #2—*Ladybugs*. #3—*My Cousin Vinny*. #4—*Basic Instinct*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*White Men Can't Jump*. #4—*Straight Talk*. #5—*The Mambo Kings*. #6—*Beethoven*. #7—*Ladybugs*. #8—*Wayne's World*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Beethoven*. #2—*Rock-A-Doodle*. #3—*White Men Can't Jump*. #4—*The Cutting Edgeg; Fried Green Tomatoes*. #5—*My Cousin Vinny*. #6—*Basic Instinct*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*Thunderheart*. #2—*My Cousin Vinny*. #3—Through 4/9: *Wayne's World*. Beg. 4/10: *Ferngully: The Last Rainforest*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Beethoven*. #2—*My Cousin Vinny*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Lawnmower Man*. #2—*Thunderheart*. #3—*White Men Can't Jump*.

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511. LEVITTOWN—LEVITTOWN—(731-0516). *The Adventures of the Great Mouse Detective; Bugsy; JFK; Beauty and the Beast.Stop! Or My Mom Will Shoot; Addams Family; This Is My Life; Father of the Bride; Hook.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Basic Instinct.* #2—*The Lawnmower Man; Rock-A-Doodle.* #3—*Wayne's World.* #4—*Straight Talk.* #5—*Ladybugs.* #6—*Thunderheart.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*My Cousin Vinny.* #2—*Fried Green Tomatoes.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Thunderheart.* #2—*Straight Talk.* #3—*My Cousin Vinny.* #4—*Basic Instinct.* #5—*White Men Can't Jump.* #6—Through 4/9: *White Men Can't Jump.* Beg. 4/10: *Ferngully: The Last Rainforest.*

515. MALVERNE—TWIN—(599-6966). #1—*Hook; Bugsy.* #2—*The Prince of Tides; The Adventures of the Great Mouse Detective.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Basic Instinct.* #2—*Ladybugs.* #3—*Bugsy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Beethoven.* #2—*Rock-A-Doodle; The Lawnmower Man.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—Through 4/9: *Beauty and the Beast; My Cousin Vinny.* Beg. 4/10: *Newsies.* #6—Through 4/9: *White Men Can't Jump.* Beg. 4/10: #7—Through 4/9: *Wayne's World.* Beg. 4/10: *Sleepwalkers.* #8—*Ladybugs.* #9—*The Cutting Edge.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Basic Instinct.* #2—*Straight Talk.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Rock-A-Doodle; Fried Green Tomatoes.* #2—*White Men Can't Jump.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Hook; The Prince of Tides.* #2—*Bugsy.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty & the Beast; Hear My Song.* #2—*Thunderheart.* #3—*Wayne's World; Rock-A-Doodle.* #4—*My Cousin Vinny.* #5—*Beethoven.* #6—*White Men Can't Jump.* #7—*The Power of One.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Straight Talk.* #2—*The Cutting Edge.* #3—*Shadows and Fog; Fried Green Tomatoes.* #4—*Mississippi Masala.* #5—*Ruby.* #6—*Where Angels Fear to Tread.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Beethoven.* #2—*Beauty and the Beast; The Power of One.* #3—*Fried Green Tomatoes.* #4—*Fried Green Tomatoes; Rock-A-Doodle; The Cutting Edge.* #5—*Ladybugs.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Mambo Kings.* #2—*Wayne's World.*

526. ROSLYN—ROSLYN—(621-8488). #1—*My Cousin Vinny.* #2—*Straight Talk.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Thunderheart.* #2—*The Mambo Kings.* #3—Through 4/9: *The Cutting Edge.* Beg. 4/10: *Ferngully: The Last Rainforest.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Basic Instinct.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*White Men Can't Jump.* #2—*Straight Talk.* #3—*American Me.* #4—*Basic Instinct.* #5—*White Men Can't Jump.* #6—*The Lawnmower Man.* #7—*Beethoven.* #8—*Wayne's World.* #9—*Mississippi Masala.* #10—*Thunderheart.* #11—*My Cousin Vinny.* #12—*Rock-A-Doodle; The Hand That Rocks the Cradle.* #13—*Beauty and the Beast; Ladybugs.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—Through 4/9: *Ladybugs.* Beg. 4/10: *Sleepwalkers.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*The Cutting Edge.* #3—*Fried Green Tomatoes.* #4—*The Silence of the Lambs; The Adventures of the Great Mouse Detective.* #5—*Bugsy.* #6—*JFK.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Ladybugs.* #2—*Hear My Song.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—Through 4/9: *The Prince of Tides.* Beg. 4/10: *Sleepwalkers.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Wayne's World; White Men Can't Jump.* #2—*Beethoven; Fried Green Tomatoes.* #3—*Beauty & the Beast; Ruby; Straight Talk.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Ladybugs.* #2—*The Cutting Edge.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Thunderheart.* #2—*Beauty & the Beast; Basic Instinct.* #3—*Beethoven.* #4—*Fried Green Tomatoes.* #5—*The Cutting Edge.* #6—*Ladybugs.* #7—*The Mambo Kings.* #8—*Rock-A-Doodle; The Silence of the Lambs.* #9—*My Cousin Vinny.* #10—*Wayne's World.* #11—*Basic Instinct.* #12—*The Lawnmower Man; Straight Talk.* #13—*White Men Can't Jump.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Fried Green Tomatoes.* #2—*Ladybugs.* #3—*The Lawnmower Man.* #4—*The Cutting Edge.* #5—*Basic Instinct.* #6—*Beethoven.* #7—*Straight Talk.* #8—*My Cousin Vinny.* #9—*Thunderheart.* #10—*Rock-A-Doodle; The Hand That Rocks the Cradle.* #11—*White Men Can't Jump; Wayne's World.* #12—*Basic Instinct; The Mambo Kings; Beauty & the Beast; The Power of One.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Beethoven.* #2—*Thunderheart.* #3—*Rock-A-Doodle; The Lawnmower Man.* #4—*My Cousin Vinny.* #5—Through 4/9: *My Cousin Vinny.* Beg. 4/10: *Ferngully: The Last Rainforest.* #6—*Basic Instinct.* #7—*White Men Can't Jump.* #8—Through 4/9: *The Cutting Edge.* Beg. 4/10: *Newsies.* #9—Through 4/9: *Wayne's World.* Beg. 4/10: *Sleepwalkers.* #10—*Ladybugs.*

611. CORAM—PINE—(698-6442). #1—*Rock-A-Doodle; The Prince of Tides.* #2—*My Cousin Vinny.* #3—*White Men Can't Jump.* #4—*Ladybugs.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Straight Talk.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—*The Mambo Kings; Rock-A-Doodle.* #5—*The Cutting Edge.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Silence of the Lambs.* #2—*Beauty & the Beast; Straight Talk.*

616. HUNTINGTON—SHORE—(421-5200). #1—*My Cousin Vinny.* #2—*Wayne's World.* #3—*Beethoven.* #4—*Rock-A-Doodle; Fried Green Tomatoes.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Basic Instinct.*

618. ISLIP—ISLIP—(581-5200). #1—*My Cousin Vinny.* #2—*White Men Can't Jump.* #3—*Beethoven.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Beauty and the Beast; Fried Green Tomatoes.* #2—*My Cousin Vinny.* #3—*White Men Can't Jump.* #4—*Beethoven.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 4/9: *Medicine Man.* Beg. 4/10: *Father of the Bride.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Beethoven.* #2—*Rock-A-Doodle; Fried Green Tomatoes.* #3—*Thunderheart.* #4—*My Cousin Vinny.* #5—*Basic Instinct.* #6—*Beauty & the Beast; Ruby.* #7—*Wayne's World.* #8—*White Men Can't Jump.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 4/9: *Medicine Man.* Beg. 4/10: *Father of the Bride.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Beethoven.* #2—*Straight Talk.* #3—*Thunderheart.* #4—*Basic Instinct.* #5—*My Cousin Vinny.* #6—Through 4/9: *My Cousin Vinny.* Beg. 4/10: *Newsies.* #7—*White Men Can't Jump.* #8—Through 4/9: *White Men Can't Jump.* Beg. 4/10: *Sleepwalkers.* #9—*Rock-A-Doodle; Fried Green Tomatoes.* #10—*Wayne's World.* #11—*The Cutting Edge.* #12—*Ladybugs.* #13—Through 4/9: *Beauty and the Beast; The Power of One.* Beg. 4/10: *Ferngully: The Last Rainforest.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Basic Instinct.* #2—*Thunderheart.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Hear My Song.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Basic Instinct.* #2—*Hook; The Prince of Tides.* #3—*My Cousin Vinny.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 4/9: *Medicine Man.* Beg. 4/10: *Father of the Bride.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Beethoven.* #2—*Thunderheart.* #3—Through 4/9: *The Power of One.* Beg. 4/10: *Sleepwalkers.* #4—*Ladybugs.* #5—Through 4/9: *White Men Can't Jump.* Beg. 4/10: *Ferngully: The Last Rainforest.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Basic Instinct.* #2—*Ladybugs.* #3—*Straight Talk.*

636. WEST ISLIP—TWIN—(669-2626). #1—*JFK; Fried Green Tomatoes.* #2—*Beauty & the Beast; Rock-A-Doodle.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Straight Talk.* #2—*Ladybugs.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Basic Instinct.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Straight Talk.* #2—*Bugsy.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Rock-A-Doodle; The Prince of Tides.* #2—*Thunderheart.* #3—*The Power of One.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*White Men Can't Jump.* #2—*Straight Talk.*

704. HARRISON—CINEMA—(835-9800). *Rock-A-Doodle.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Beethoven.* #4—*Ladybugs.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Straight Talk.* #2—*Thunderheart.* #3—*Basic Instinct.* #4—*The Cutting Edge.* #5—*Beethoven.* #6—*My Cousin Vinny.* #7—*Wayne's World.* #8—*White Men Can't Jump.* #9—*Ladybugs.* #10—*Rock-A-Doodle; The Power of One.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Basic Instinct.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*My Cousin Vinny.* #2—*White Men Can't Jump.* #3—Through 4/9: *The Prince of Tides.* Beg. 4/10: *Sleepwalkers.* #4—*The Cutting Edge.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Beethoven.* #2—*White Men Can't Jump.* #3—*Ladybugs.* #4—*My Cousin Vinny.* #5—*Basic Instinct.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Wayne's World.* #4—*Ruby; Rock-A-Doodle.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Wayne's World.* #2—*Straight Talk.* #3—*White Men Can't Jump.* #4—*Ladybugs; Beauty & the Beast.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Wayne's World.*

718. RYE—RYE RIDGE—(939-8177). #1—*Beauty & the Beast; Beethoven.* #2—*Fried Green Tomatoes.*

719. SCARSDALE—FINE ARTS—(723-6699). *Where Angels Fear to Tread.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*White Men Can't Jump.* #2—*The Lawnmower Man.* #3—*The Cutting Edge.* #4—*Beauty & the Beast; Noises Off.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Beethoven.* #4—*Ladybugs.* #5—*Wayne's World.* #6—Through 4/9: *The Mambo Kings.* Beg. 4/10: *Sleepwalkers.*

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MOVIES

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*Thunderheart*. #4—Through 4/9: *Fried Green Tomatoes; Rock-A-Doodle*. Beg. 4/10: *The Cutting Edge*. #5—Through 4/9: *The Cutting Edge*. Beg. 4/10: *Ferngully: The Last Rainforest*. #6—Through 4/9: *The Power of One*. Beg. 4/10: *Sleepwalkers*. #7—*Beethoven*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Cutting Edge*. #2—*Beauty & the Beast; Shadows and Fog*. #3—*The Lawnmower Man*. #4—*Beauty and the Beast*. #5—*The Power of One*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Straight Talk*. #2—*Thunderheart*. #3—*Wayne's World*. #4—*Basic Instinct*. #5—*Beethoven*. #6—*White Men Can't Jump; Beauty and the Beast*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Cutting Edge*. #2—*My Cousin Vinny*.

757. NYACK—CINEMA EAST—(358-6631). *Fried Green Tomatoes*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*My Cousin Vinny*. #2—*Rock-A-Doodle*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Basic Instinct*.

762. SPRING VALLEY—PIX—(425-1132). #1—*Bugsy; Beauty and the Beast*. #2—*The Adventures of the Great Mouse Detective; This Is My Life*.

764. LAFAYETTE—(357-6030). *White Men Can't Jump*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Beauty and the Beast; Fried Green Tomatoes*. #2—*Beethoven*.

801. DANBURY—CROWN CINE—(743-2200). #1—*Ladybugs*. #2—*Straight Talk*. #3—*Basic Instinct*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*My Cousin Vinny*. #2—*The Cutting Edge*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*Wayne's World*. #2—*White Men Can't Jump*. #3—*Thunderheart*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Cutting Edge*. #2—*Beethoven*.

807. GREENWICH—CINEMA—(869-6030). #1—*Rock-A-Doodle*. #2—*Beethoven; Fried Green Tomatoes*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Beauty and the Beast; The Mambo Kings*. #2—*The Power of One*. #3—*The Cutting Edge*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*My Cousin Vinny*. #2—*Basic Instinct*.

810. NORWALK—CINEMA—(838-4504). #1—*Ladybugs*. #2—*White Men Can't Jump*.

813. SOUTH NORWALK—SONO—(866-9202). 4/3–9: *High Heels* (1992). 4/10–16: *Mississippi Masala* (1992). 4/10–13: *Rush* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Straight Talk*. #2—*Wayne's World*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*White Men Can't Jump*. #2—*Thunderheart*. #3—*My Cousin Vinny*.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Basic Instinct*. #2—*Ladybugs*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Beethoven*. #2—*White Men Can't Jump*. #3—*Basic Instinct*. #4—Through 4/9: *Wayne's World*. Beg. 4/10: *Newsies*. #5—*My Cousin Vinny*. #6—*Ladybugs*.

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Straight Talk*. #2—*Wayne's World*. #3—*Basic Instinct*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*Wayne's World*. #2—*Thunderheart*. #3—*The Power of One*. #4—*Basic Instinct*.

821. WESTPORT—POST—(227-0500). *Fried Green Tomatoes*.

822. WILTON—CINEMA—(762-5678). *My Cousin Vinny*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*Ladybugs*. #4—*Beethoven*. #5—*White Men Can't Jump; Beauty & the Beast*.

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*White Men Can't Jump*. #2—*My Cousin Vinny*. #3—*Ladybugs*. #4—*Beethoven*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Ladybugs*. #2—*Beethoven*. #3—*The Cutting Edge*. #4—*My Cousin Vinny*. #5—*Basic Instinct*. #6—*Basic Instinct*. #7—*Rock-A-Doodle*. #8—*White Men Can't Jump*. #9—*White Men Can't Jump*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Ladybugs*. #2—*Thunderheart*. #3—*Beethoven*. #4—*The Power of One*. #5—*Ruby; Beauty and the Beast*. #6—*Straight Talk*. #7—*The Cutting Edge*. #8—*The Mambo Kings*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Wayne's World*. #2—*Rock-A-Doodle; The Lawnmower Man*. #3—*Basic Instinct*. #4—*My Cousin Vinny*. #5—*White Men Can't Jump*. #6—*White Men Can't Jump*.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*The Hand That Rocks the Cradle*. #2—*Fried Green Tomatoes*. #3—*Shadows and Fog; Beauty & the Beast*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Hand That Rocks the Cradle; American Me*. #2—*Gladiator; Beauty & the Beast; The Lawnmower Man*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *My Cousin Vinny*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*White Men Can't Jump*. #2—*White Men Can't Jump*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*White Men Can't Jump*. #2—*Straight Talk*. #3—*Wayne's World*. #4—*Ladybugs*. #5—*Bugsy; Beauty and the Beast*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Shadows and Fog*. #2—*Fried Green Tomatoes*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Cutting Edge*. #2—*Beethoven*. #3—*Fried Green Tomatoes*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Mississippi Masala*. #2—*Ladybugs; Beauty and the Beast*.

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*White Men Can't Jump*. #4—*White Men Can't Jump*. #5—*The Lawnmower Man; Rock-A-Doodle*. #6—*Beauty and the Beast; American Me*. #7—*The Cutting Edge*. #8—*The Silence of the Lambs*. #9—*Straight Talk*. #10—*Thunderheart*. #11—*Beethoven*. #12—*Ladybugs*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*My Cousin Vinny*. #2—Through 4/9: *The Mambo Kings*. Beg. 4/10: *Ferngully: The Last Rainforest*. #3—*Basic Instinct*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*The Power of One*.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Beauty & the Beast; JFK*.

931. CRANFORD—CRANFORD—(276-9120). #1—*Beethoven*. #2—*The Cutting Edge*.

932. ELIZABETH—ELMORA—(352-3483). *Fried Green Tomatoes*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*White Men Can't Jump*. #2—*Beethoven*. #3—*Basic Instinct*. #4—*Ladybugs*. #5—*My Cousin Vinny*.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Beauty and the Beast; Fried Green Tomatoes*. #2—*Ladybugs*. #3—*Basic Instinct*. #4—*My Cousin Vinny*. #5—*Rock-A-Doodle*.

935. UNION—LOST PICTURE SHOW—(964-4497). *Hear My Song*.

936. UNION—UNION—(686-4373). #1—*Ladybugs*. #2—*Thunderheart*.

937. WESTFIELD—RIALTO—(232-1288). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—Through 4/9: *The Prince of Tides*. Beg. 4/10: *Ferngully*.

938. WESTFIELD—TWIN—(654-4720). #1—*Straight Talk*. #2—*Rock-A-Doodle; The Power of One*.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Basic Instinct*. #2—*White Men Can't Jump*. #3—*Rock-A-Doodle*. #4—*The Cutting Edge*. #5—*Wayne's World*.

951. CLOSTER—CLOSTER—(768-8800). *Ladybugs*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Beethoven*. #2—*Basic Instinct*. #3—*The Cutting Edge*. #4—*Ladybugs*.

953. EMERSON—QUAD—(261-1000). #1—*Straight Talk*. #2—*Thunderheart*. #3—*Rock-A-Doodle*. #4—*Wayne's World; Fried Green Tomatoes*.

956. FORT LEE—LINWOOD—(944-6900). #1—*My Cousin Vinny*. #2—*Thunderheart*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Basic Instinct*. #2—*The Power of One*. #3—*The Mambo Kings; Beauty and the Beast*. #4—*Wayne's World*. #5—*Ladybugs*. #6—*My Cousin Vinny*. #7—*Beethoven*. #8—*Thunderheart*. #9—*Rock-A-Doodle; The Cutting Edge*. #10—*Lawnmower Man*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*Fried Green Tomatoes*. #2—*Straight Talk*. #3—*White Men Can't Jump*.

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Thunderheart*. #2—*Rock-A-Doodle*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Ladybugs*. #2—*Straight Talk*. #3—*Rock-A-Doodle; Lawnmower Man*. #4—*Thunderheart*. #5—*The Power of One*. #6—*Wayne's World*. #7—*Mambo Kings*. #8—*White Men Can't Jump*. #9—*Basic Instinct*. #10—*My Cousin Vinny*. #11—*Cutting Edge; Beethoven*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Fried Green Tomatoes*. #2—*Beauty & the Beast*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*Wayne's World*. #2—*Bugsy*. #3—*Ladybugs*. #4—*My Cousin Vinny*.

969. TEANECK—MOVIE CITY—(836-3334). #1—*Once Upon a Crime; Article 99*. #2—*Stop! Or My Mom Will Shoot; Hook*. #3—*Medicine Man; Prince of Tides*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Basic Instinct*. #2—*Beethoven*. #3—*Straight Talk*. #4—*Mississippi Masala*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Beethoven*. #2—*The Cutting Edge*. #3—*The Prince of Tides; Beauty and the Beast*.

972. WESTWOOD—PASCACK—(664-3200). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*JFK*. Beg. 4/10: *Ferngully*. #4—*White Men Can't Jump*.

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

THE ADVENTURES OF THE GREAT MOUSE DETECTIVE—(1 hr. 12 min.; 1986) The master mouse detective Basil goes up against his old rival, the villainous Professor Ratigan, to save a famous toy-maker. G. **511, 601, 533, 762**

ALEX—(1 hr. 58 min.; 1990) In Portuguese with English subtitles. In the final years of Portugal's dictatorship, when the country was isolated from the rest of the world, a young boy waits with his mother for the return of his father, drafted years ago to fight in the African colonies. Dir. by Teresa Villaverde Cabral. NR. **4**

ALL SICK & TWISTED FESTIVAL OF ANIMATION—(1 hr. 20 min.; 1992) Mellow Madness Production presents an original program of seventeen offbeat animated shorts for adults only. NR. **11**

AMERICAN DREAM—(1 hr. 40 min.; 1992) Reviewed in this issue. NR. **3**

AMERICAN ME—(1 hr. 59 min.; 1992) Edward James Olmos attempts to make a Mexican-American *Godfather*. Beginning with the Zoot Suit Riots of 1943 in Los Angeles, Olmos, who stars and directs, traces the rise and fall of the fearsome gangster Santana (Olmos), who spends most of his life in prison. In the joint, he organizes a Mexican Mafia, which then spills out onto the streets and takes over the lucrative drug trade in East Los Angeles. The movie is meant to trace an upward ascent into utter futility, but Olmos's reforming zeal just doesn't fit into the framework of the big, violent Hollywood movie he's making. *American Me* is a mess, incoherent in many details, large and small. Olmos wants to attack violence and macho bullheadedness in a movie that for the most part celebrates, precisely, violence and macho bullheadedness. With William Forsythe, Evelina Fernandez, Pepe Serna, and Danny De La Paz. (3/23/92) R. **19, 31, 150, 158, 160, 200, 530, 908, 919**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty; it removes from sex all emotions except one—fear. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. She's all slink and surface, no mystery. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. Everyone's watching everyone else, and the audience is trapped in voyeurism, too. The filmmakers know how to press our buttons. Yet Eszterhas has constructed the movie cleverly. Nick's recent girlfriend, Beth (Jeanne Tripplehorn), is set up to parallel Catherine. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. With Jerry Goldsmith's shrieking chords doing their best to imitate Bernard Herrmann's nerve-jangling music for Hitchcock. R. **7, 18, 18, 24, 33, 33, 60, 67, 85, 152, 155, 157, 158, 160, 200, 204, 206, 208, 211, 214, 217, 218, 219, 222, 300, 302, 303, 304, 310, 315, 315, 317, 319, 401, 406, 500, 504, 505, 506, 512, 514, 516, 517, 519, 528, 530, 532, 600, 606, 606, 608, 608, 610, 612, 617, 621, 625, 627, 632, 635, 639, 705, 706, 707, 709, 714, 723, 724, 755, 760, 801, 809, 817, 818, 819, 820, 900, 902, 902, 905, 919, 920, 922, 933, 934, 937, 950, 952, 961, 965, 970, 972**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 26, 40, 55, 66, 91, 160, 200, 214, 215, 306, 309, 314, 406, 511, 517, 522, 524, 530, 601, 606, 608, 613, 619, 621, 625, 636, 715, 718, 722, 753, 753, 755, 762, 800, 808, 900, 904, 906, 908, 912, 918, 919, 930, 934, 961, 966, 971**

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. **12, 19, 26, 31, 38, 59, 59, 68, 80, 152, 158, 160, 200, 204, 206, 213, 220, 222, 300, 307, 313, 315, 317, 319, 400, 406, 503, 504, 505, 506, 509, 517, 522, 524, 530, 601, 606, 608, 610, 616, 618, 619, 621, 625, 634, 705, 706, 709, 718, 723, 724, 755, 800, 805, 807, 818, 900, 901, 902, 904, 917, 919, 931, 933, 952, 961, 965, 970, 971**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. With superb performances by Ben Kingsley (as Meyer Lansky) and Harvey Keitel (as Mickey Cohen). Cinematography by Allen Daviau; music by Ennio Morricone. (12/16/91) R. **18, 42, 306, 309, 511, 515, 516, 521, 533, 700, 762, 912, 967**

THE CASTLE OF CAGLIOSTRO—(1 hr. 40 min.; 1992) In Japanese with English subtitles. An animated adventure film starring the Wolf, a notorious catburglar, from Hayao Miyazaki, one of Japan's leading animators. NR. **11**

CITY OF JOY—(2 hrs. 14 min.; 1992) A young American doctor (Patrick Swayze), drifting aimlessly through India, finds purpose in the poorest section of Calcutta with the help of an Indian peasant (Om Puri). Directed by Roland Joffé. PG–17. **41**

THE CUTTING EDGE—(1 hr. 41 min.; 1992) A brash young hockey skater who spends most of his ice time in the penalty box and a prima-donna figure skater with an unparalleled talent and grace make an unlikely figure-skating pair that turns the 1992 Winter Olympics figure-skating competition on its ear. PG. **5, 19, 26, 38, 59, 67, 87, 152, 158, 160, 200, 213, 217, 219, 302, 305, 315, 319, 406, 503, 506, 517, 523, 524, 527, 533, 603, 606, 608, 610, 612, 625, 706, 708, 722, 724, 724, 753, 756, 802, 805, 808, 902, 904, 917, 919, 931, 950, 952, 961, 965, 971**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

DELICATESSEN—(1 hr. 37 min.; 1992) Reviewed in this issue. NR. **81**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **14**

EDWARD II—(1 hr. 31 min.; 1992) British director Derek Jarman puts a political spin on Christopher Marlowe's classic play about Edward II (Steven Waddington), his lover Piers Gaveston (Andrew Tiernan), and their swift and brutal fall from power. With Tilda Swinton. R. **3, 38**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 58**

FERNGULLY: THE LAST RAINFOREST—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Jonathan Ward, Robin Williams, and Grace Zabriskie. G. **7, 19, 38, 59, 67, 302, 311, 503, 507, 527, 625, 634, 724, 920, 937, 972**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy

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Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **5, 19, 53, 83, 200, 302, 313, 321, 503, 506, 513, 520, 523, 524, 524, 533, 601, 606, 608, 616, 619, 621, 625, 636, 718, 724, 757, 800, 807, 821, 906, 916, 917, 932, 934, 953, 962, 966**

★**GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. (1/13/92) R. **10**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **36, 530, 608, 906, 908**

★**HEAR MY SONG**—(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **10, 55, 321, 522, 534, 630, 935**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). The movie is about class division and human bonds—what divides and what unites. The Merchant Ivory team is superbly committed to the social fact; the pitch-perfect nuances of tone, the cast of sky and terrain adding to the mood have made their powers of observation almost frighteningly acute. Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50**

★**JFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **18, 38, 45, 60, 511,**

533, 636, 930, 972

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, for instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. (2/3/92) PG-13. **10**

LADYBUGS—(1 hr. 31 min.; 1992) When Rodney Dangerfield gets no respect from his employer, he tries to jump-start his career by volunteering to coach the Ladybugs, the company's soccer team for thirteen-year-old girls. Dir. Sidney J. Furie. PG–13. **9, 19, 24, 32, 44, 65, 85, 152, 155, 157, 158, 160, 210, 214, 216, 219, 220, 222, 300, 304, 305, 307, 315, 316, 319, 322, 400, 406, 504, 505, 512, 516, 517, 524, 530, 532, 534, 603, 606, 608, 610, 611, 625, 634, 635, 638, 705, 706, 709, 715, 723, 801, 810, 817, 818, 900, 901, 902, 904, 912, 918, 919, 933, 934, 936, 951, 952, 961, 965, 967**

THE LAWNMOWER MAN—(1 hr. 48 min.; 1992) In Stephen King's latest, a computer process called virtual reality transforms an ordinary gardener into a genius, creating . . . Lawnmower Man! R. **18, 33, 51, 156, 160, 214, 310, 314, 318, 406, 510, 512, 517, 530, 606, 608, 610, 722, 753, 905, 908, 919, 961, 965**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **55**

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Entropy rules in this diverting saga of two Cuban musicians—cocky, business-minded Cesar Castillo and his dreamy brother Nestor—who leave Havana in the early fifties to make their fortunes in New York. The first twenty minutes are bursting with the immigrant energy found in Oscar Hijuelos's exuberant original novel, *The Mambo Kings Play Songs of Love*. Yet just when the movie's got you hooked you on its breakneck beat, it promptly loses all its rhythm. It's hard to hate any movie that puts attractive performers up on the screen, and this one's so lavish with them that the prodigally sexy Maruschka Detmers is cast as Nestor's dutiful wife, Delores, who dreams of being a schoolteacher. As her melancholy husband, Antonio Banderas couldn't be more creepily convincing. Still, Banderas is overshadowed by Armand Assante's brazen Cesar, and after energizing the first half with sexual brio, he eventually becomes a menagerie of facial tics. It's not his fault. The movie was made by rookie director Arne Glimcher (founder-director of the Pace Gallery), and it's as enjoyable as anything can be that's been made by someone who doesn't know what he's doing. (Powers, 3/16/92) R. **9, 14, 33, 62, 67, 85, 219, 301, 311, 406, 505, 524, 527, 606, 608, 612, 723, 808, 904, 920, 961, 965**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **63**

MINDWALK—(1 hr. 51 min.; 1992) In an extraordinary roundtable on the island of Mont-Saint-Michel, a liberal U.S. senator (Sam Waterston), a cynical expatriate poet with a cult following (John Heard), and a physicist on sabbatical (Liv Ullmann) debate the future of the planet. PG. **1**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **3, 43, 67, 91, 523, 530, 813, 918, 970**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. She keeps the movie afloat while Pesci is flopping on dry land. (3/30/92) R. **7, 19, 25, 33, 48, 87, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 220, 222, 300, 302, 304, 306, 308, 313, 315, 316, 319, 401, 406, 500, 501, 502, 503, 504, 505, 506, 507, 509, 513, 514, 517, 522, 526, 530, 532, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 625, 632, 705, 706, 708, 709, 714, 723, 724, 756, 759, 802, 809, 816, 818, 822, 900, 901, 902, 905, 910, 919, 920, 922, 933, 934, 937, 956, 961, 965, 967, 972**

NEWSIES—(2 hrs. 5 min.; 1992) In the summer of 1899, a plucky band of newsboys takes on unscrupulous publishing magnates Hearst and Pulitzer. A musical, directed and choreographed by Kenny Ortega, with an original score by Alan Menken. PG. **10, 19, 26, 26, 40, 44, 66, 85, 319, 406, 517, 610, 625, 818**

NOISES OFF—(1 hr. 44 min.; 1992) A theater tour group made up of an aging film star (Carol Burnett), her young lover (John Ritter), a bitter director (Michael Caine), an inept leading man (Christopher Reeve), and a spaced-out ingenue (Nicolette Sheridan) attempt to keep their dignity in the midst of the rampant incompetence of the fictitious production. PG–13. **10, 722**

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, featuring Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. **46**

THE PLAYER—(2 hrs. 3 min.; 1992) Director Robert Altman gives an irreverent inside take on Hollywood today. With Tim Robbins, Greta Scacchi, Fred Ward, Whoopi Goldberg, and Peter Gallagher. Based on the novel by Michael Tolkin. R. **19, 61**

THE POWER OF ONE—(1 hr. 26 min.; 1992) In South Africa, a young boy on the road to adulthood is profoundly influenced by two men—one black, one white—who teach him to stand up for his beliefs. Based on the novel by Bryce Courtenay. With Stephen Dorff, Armin Mueller-Stahl, Sir John Gielgud, and Morgan Freeman. PG. **9, 53, 67, 85, 152, 217, 304, 311, 406, 522, 524, 608, 625, 634, 702, 706, 724, 753, 808, 820, 904, 922, 938, 961, 965**

★**THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the

SOLUTIONS TO LAST WEEK'S PUZZLES

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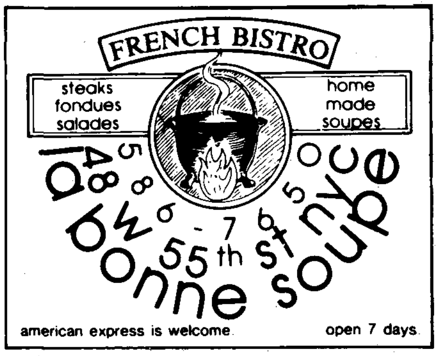

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scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. (12/16/91) R. **18, 38, 320, 601, 521, 533, 600, 611, 632, 702, 708, 937, 969, 971**

★**PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Moorhouse doesn't make it easy for herself. Not only is her hero blind, he's not a very nice man. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Martin takes pictures of everything he experiences, pointing the camera in the direction of what interests him. He wrestles over the photographs with his housekeeper, Celia (Genevieve Picot), a rather elegant and forceful woman with a sharp, disdainful curve to her mouth. There is a touch of sadomasochistic joking in her relationship with Martin. Then Martin meets the dishwasher, Andy (Russell Crowe), a good-looking young man who is direct without being deliberately rude, and Martin trusts him. Andy describes what's in Martin's snapshots. That's Martin's "proof" that the world is there, his defense against people lying to him. Now that Andy, attractive and acquiescent, is on the scene, things come to a boil. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **3**

THE PUERTO RICAN MAMBO (NOT A MUSICAL)—(1 hr. 30 min.; 1992) A series of vignettes interspersed with a monologue by writer and star Luis Cabellero that attempts to shatter the prevailing myths about Puerto Ricans using humor and wit. Dir. by Ben Model. NR. **14**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **81**

ROADSIDE PROPHETS—(1 hr. 36 min.; 1992) First-time director Abbe Wool (co-writer of *Sid & Nancy*) goes on the open road across the American Southwest with John Doe (of the punk-rock band X) and Adam Horovitz (of The Beastie Boys) as they escort the ashes of a fallen biker to Nevada. On their journey, they encounter visionaries, freaks, and philosophers like Arlo Guthrie, Timothy Leary, and David Carradine. (You be the judge.) R. **3**

ROCK-A-DOODLE—(1 hr. 14 min.; 1992) In a new animated film, Don Bluth updates the legend of Chanticleer, the rooster who forgot to crow, with some barn-raising rockabilly from Glen Campbell and the voices of Ellen Greene, Christopher Plummer, Charles Nelson Reilly, and Sandy Duncan. G. **21, 38, 59, 67, 89, 152, 157, 158, 160, 200, 206, 211, 213, 218, 220, 302, 309, 314, 318, 406, 506, 512, 517, 520, 522, 524, 530, 606, 608, 610, 611, 612, 616, 621, 625, 636, 702, 704, 706, 714, 724, 759, 807, 902, 905, 919, 934, 938, 950, 953, 961, 964, 965**

RUBY—(1 hr. 40 min.; 1992) As the conspiracy theories rack up, along comes *Ruby*, a dramatic account of the events leading up to and following the Kennedy assassination through the eyes of Jack Ruby, a small-time hit man with links to the Mafia, CIA, and FBI. Directed by John Mackenzie. With Danny Aiello. R. **54, 203, 306, 310, 523, 601, 621, 714, 904**

SHADOWS AND FOG—(1 hr. 25 min.; 1992) The new Woody Allen film could be described as nostalgia for an art form that matters. The movie, shot entirely in black-and-white, is a comic gloss on the heroic period of modernism—the haunted yet glorious twenties, the period of Kafka, the German Expressionist cinema, and the Brecht-Weill musicals. In a labyrinthine Central European city whose vile corners reflect the windings of the unconscious stalks a silent murderer. A jittery, obsequious clerk, Kleinman (Woody Allen), is awakened from his sleep by a vigilante group attempting to protect the city against the killer. The vigilantes tell him he must play his part in "the plan"; they place him on the streets, where he remains, nervously bouncing wisecracks off the cobblestones as he dodges the killer and about a dozen other forces. There's a circus in town, with a sword swallower named Irmy (Mia Farrow), who runs away from her unfaithful boyfriend, a clown (John Malkovich), and stops for rest at a rather cheery brothel. For a great deal of money, she goes to bed with a morose student (John Cusack). *Shadows and Fog* was shot on soundstages at the Kaufman Astoria Studios in Queens, and the sets are meant to look like sets; the fog is thick, the shadows deep, the sky unconvincing. The "look" is slightly overdone. Essentially, this is a movie about movies and art; it is an illusion, a likeness of a movie, all reference and no authentic being. Woody's performance is the only element in the movie that goes beyond gesture. The rest is all very *pleasant* but trivial. (3/30/92) PG-13. **9, 64, 79, 203, 312, 523, 753, 906, 916**

★**THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins). The meetings between Clarice and Lecter are the emotional heart of the movie. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **150, 160, 533, 606, 613, 919**

SLEEPWALKERS—(1 hr. 31 min.; 1992) Stephen King's first work written expressly for the screeen. Tanya Robertson, an unsullied teenager from a smalltown in Indiana, is the next target for a mother-and-son team of Sleepwalkers—a dying breed of vampire-cum-werewolves that feed on virtuous young women. With Brian Krause, Mädchen Amick, Alice Krige. R. **155, 217, 300, 304, 307, 318, 406, 503, 517, 532, 600, 610, 625, 634, 708, 723, 724**

STRAIGHT TALK—(1 hr. 28 min.; 1992) Dr. Shirlee (Dolly Parton) doesn't need a degree in psychology to do what comes naturally. She's an instant hit, dispensing her unique brand of no-nonsense advice to an eager audience of a call-in radio show. That is, until a pesky reporter (James Woods) decides to blow the whistle. PG. **10, 19, 26, 34, 44, 66, 158, 160, 203, 210, 215, 219, 220, 301, 305, 306, 308, 505, 512, 514, 519, 523, 526, 530, 601, 606, 608, 612, 613, 625, 635, 638, 700, 703, 706, 715, 755, 801, 815, 819, 904, 912, 919, 938, 953, 962, 965, 970**

★**THIS IS MY LIFE**—(1 hr. 35 min.; 1992) Nora Ephron's directorial debut is a small, idiosyncratic, and domestic film with a powerful contemporary subject: What happens when Mom attains sudden success in middle age and begins acting in selfish, non-motherly ways? Julie Kavner stars as Dottie Ingels, an Ozone Park mom who abruptly ascends to late-night TV talk shows, wearing her polka-dot outfits and cracking vulgar jokes. Her two bright daughters, ten-year-old Opal (Gaby Hoffmann) and sixteen-year-old Erica (Samantha Mathis), get left behind in New York, attended by out-of-work comics. For Erica, who goes from reading *I Never Promised You a Rose Garden* to *The Magic Mountain* (she's specializing in soulful suffering), everything her mother does is directed at *her*. Samantha Mathis, a severe, unconscious beauty with hair pulled away from her face, captures this adolescent narcissism perfectly. Her point of view dominates the movie, which leaves Dottie out of focus; and the men in the movie are a sexless bunch, which allows the female relationships to flow unimpeded in too narrow a way. Still, it's a strong directing debut: Ephron consistently brings the camera into intimate relation with the characters. With Dan Aykroyd. Adapted by Ephron and her sister Delia from Meg Wolitzer's novel. (3/2/92) PG-13. **43, 59, 511, 762**

THUNDERHEART—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. **9, 19, 41, 59, 59, 67, 85, 152, 158, 160, 206, 210, 214, 216, 219, 304, 310, 314, 318, 507, 510, 512, 514, 522, 527, 530, 606, 608, 610, 621, 625, 627, 634, 702, 706, 724, 755, 803, 816, 820, 904, 919, 936, 953, 956, 961, 964, 965**

★**TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. Watching, always watching—hiding behind his spectacles, he is a secret agent of sorts—Thomas never grasps that his own life would be far better than his arch-enemy's if he only dared embrace it. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) **81**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 20, 24, 36, 62, 67, 85, 155, 160, 210, 216, 219, 300, 304, 305, 307, 315, 319, 406, 505, 507, 512, 517, 522, 524, 530, 601, 606, 608, 610, 616, 621, 625, 706, 714, 715, 716, 723, 755, 803, 815, 818, 819, 820, 905, 912, 950, 953, 961, 965, 967**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **3, 49, 206, 309, 523, 719**

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **2, 12, 20, 20, 22, 33, 52, 52, 68, 89, 91, 150, 152, 156, 157, 158, 158, 160, 160, 208, 210, 211, 211, 213, 218, 218, 220, 222, 300, 304, 306, 307, 313, 314, 314, 317, 318, 322, 406, 503, 505, 506, 510, 514, 514, 517, 520, 522, 530, 530, 601, 606, 608, 610, 611, 618, 619, 621, 625, 625, 634, 703, 706, 708, 709, 715, 722, 755, 764, 803, 810, 816, 818, 900, 901, 902, 902, 905, 905, 911, 911, 912, 919, 919, 933, 950, 962, 965, 972**

REVIVALS

CASABLANCA—(1 hr. 42 min.; 1942). Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. **1**

THE WAGES OF FEAR—(2 hrs. 8 min.; 1953) Henri-Georges Clouzot's suspense thriller about four social outcasts hired to transport unstable nitroglycerin to an oil fire at a drilling site in Central America is shown (for the first time in the U.S.) in its entirety. **1**

WINGS OF DESIRE—(2 hrs. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie has its longueurs, but it is a beauty. With Peter Falk. **6**

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BROADWAY

Previews and Openings

Wednesday, April 8

FALSETTOS—Michael Rupert, Stephen Bogardus, and Chip Zien in a dual bill of two one-act musicals: *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* with book by William Finn and James Lapine, and music and lyrics by William Finn; directed by James Lapine. Both feature Heather McRae and Barbara Walsh. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $50. Previews start 4/8 prior to a 4/29 opening. At the **John Golden Theater**, 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, directed/choreographed by Charles Augins, celebrating songs of 1940s jazz star Louis Jordan; and six male singer/dancers (only five are named Moe) romp through the best-known of them. With Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 to $55. Previewing now prior to a 4/8 opening; $20 to $50. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—A revival of the 1950 musical comedy; book by Jo Swerling and Abe Burrows based on Damon Runyon's short story about high and low life around Times Square; directed by Jerry Zaks. Featured in the cast are Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. Previews now prior to a 4/14 opening. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

THE HIGH ROLLERS SOCIAL AND PLEASURE CLUB—A musical set in New Orleans, combining New Orleans standards with songs by composer/performer Allen Toussaint; directed and choreographed by Alan Weeks. Cast features Allen Toussaint, Ken Ard, Debbie Burrell, and Vivian Reed. Costumes by Theoni V. Aldredge. Monday through Saturday at 8; Wednesday and Saturday at 2; $37.50 to $47.50. Previews start 4/6 prior to a 4/21 opening. At the **Helen Hayes Theater,** 240 West 44th Street (944-9450). **IRLS**

JELLY'S LAST JAM—Gregory Hines stars in a musical based on the life and times of musician-composer Jelly Roll Morton. Book and direction by George C. Wolfe; music by Jelly Roll; lyrics by Susan Birkenhead. Savion Glover plays Jelly, with Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. Tuesday through Saturday at 8, Wednesday at 2, Saturday at 2, Sunday at 3 p.m.; $40–$60. Previews now prior to an 4/25 opening. **Virginia Theater,** 245 West 52nd Street (239-6200). **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical based on Miguel de Cervantes's *Don Quixote;* the book is by Dale Wasserman, the music is by Mitch Leigh, the lyrics are by Joe Darion; directed and choreographed by Albert Marre. Also featured in the cast are Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m. (no performance 4/17; special added performance 4/20); $40–$60. Previews now prior to a 4/27 opening. At the **Marquis Theater,** 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

METRO—A new Polish musical about a group of performers who entertain in the subway, but as their fame increases they must choose between going legit or remaining, literally, underground; with an ensemble cast of 37 Polish performers. Book and lyrics by Maryna and Agata Miklaszewska; the English adaptation is by Mary Bracken Phillips; the music is by Janusz Stoklosa; directed and choreographed by Janusz Jozefowicz. Tuesday through Saturday at 8 p.m. (dark Mondays); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $32.50 to $60. Previews (top $50) now prior to a 4/16 opening. At the **Minskoff Theater,** 200 West 45th Street (869-0550). **IRLS**

A SMALL FAMILY BUSINESS—Alan Ayckbourn's comedy, directed by Lynne Meadow, about an idealist who takes over the family-run furniture business, only to find himself caught in a whirlwind of intrigue, indiscretion, and in-laws. With Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Conolly, Tom-Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Arnoff, Jane Carr, Barbara Garrick, John Curless, Patricia Kilgarriff. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $30 to $45 (special performances at 8 on 4/12, 26; no performance 4/26; no matinees 4/8, 26). Previews now prior to a 4/27 opening. At the **Music Box Theater,** 239 West 45th Street (239-6200).

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as Stella and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $50; through 8/9. Previewing now prior to a 4/12 opening. At the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). **IRLS**

TWO TRAINS RUNNING—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. With Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, John Cothron Jr., Chuck Patterson, Cynthia Martells. Tuesday–Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $7.50–$42.50. No performances 4/8 matinee or 4/14. Previewing prior to a 4/13 opening. At the **Walter Kerr Theater,** 219 West 48th Street (239-6200). 2 hrs. 50 mins.

Saturday, April 11

SHIMADA—Ben Gazzara, Ellen Burstyn, Mako, and Estelle Parsons are the stars, along with Robert Joy, Jon Matthews, Tracy Sallows, and Ernest Abuba, of a mystery play by Jill Shearer, set in a prisoner-of-war camp deep in the Burmese jungle in 1945 and then in present-day Australia; focusing on the effects of Japan's methodical acquisition of the Western world's assets; directed by Simon Phillips. Monday through Saturday at 8; Saturday and Wednesday at 2. Previews start 4/9 prior to an 4/23 opening. **Broadhurst Theater,** 235 West 44th Street (239-6200). **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats;" directed by Trevor Nunn; musicby Andrew Lloyd Webber; choreographyby Gillian Lynne. Splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; $32–$50; Saturday at 2, Sunday at 3;Monday–Saturday (except for Thursdays, which are dark) at 8; $32.50–$60. **Winter Garden,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m., Sunday at 3 p.m. Prices ($30 to $55) vary so phone ahead. Opened: 12/5/91. Don't forget the Tuesday-night weekly specials when ALL seats are now $30. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern on Canal Street in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. WithMarilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, Richard Council. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30–$45. **Royale,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—Harry Groener and Jodi Benson star in a musical comedy set in the 1930s, focusing on a banker's son who is sent by his mother to foreclose a theater in a Nevada mining town, where he falls in love with the only girl in a town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig; music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); coconceived by Ken Ludwig and Mike Ockrent, inspired by material by Guy Bolton and John McGowan; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2; $30–$65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. There's a new cast now, featuring Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2; Sunday at 3 p.m.; $35 through $45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, and Gene Hackman are the stars of a play by the

Chilean playwright Ariel Dorfman, focusing on a woman who was tortured 15 years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $50, except Wednesdays, which are $27.50 to $42.50. 42 seats available in rear mezzanine at all performances (except Saturday evenings), $15 for students with I.D. At the **Brooks Atkinson,** 256 West 47th Street (719-4099). 2 hrs. **IRLS**

FOUR BABOONS ADORING THE SUN—Stockard Channing and James Naughton star in John Guare's play, with Eugene Perry as Eros; directed by Peter Hall; music by Stephen Edwards. Also in the cast are Angela Goethals, Kimberly Jean Brown, Ellen Hamilton Latzen, John L. Ross, Michael Schulman, Alex Sobel, Wil Horneff, Zachary Phillip Solomon, and Zoe Taleporos. Story takes place beneath a threatening perhaps-dormant volcano and deals with aspects of love, archaeology, mythology, and family bonds. Costumes by Willa Kim. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $37.50–$40; through 4/19. At the **Vivian Beaumont Theater** in the Lincoln Center compound, 150 West 65th Street (239-6200). 90 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the 1920s; directed and choreographed by Tommy Tune. Cyd Charisse is the ballerina and John Schneider the Baron. Also featured are Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday–Saturday (never on Thursdays) at 8, Saturday and Wednesday at 2; Sunday at 3; $7.50–$60. Opened: 11/12/89. At the **Gershwin**, 51st Street west of Broadway (586-6510). 2 hrs. ● ● **IRLS**

HAMLET—Stephen Lang plays Hamlet, Elizabeth McGovern is Ophelia, Bill Campbell is Laertes, Kathleen Widdoes plays Gertrude, Michael Cristofer is Claudius, and James Cromwell has the role of Polonius in Shakespeare's tragedy, directed by Paul Weidner. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; $35 to $39; runs through 5/3. A Roundabout Theater production at the **Criterion Center Stage Right**, 1530 Broadway, at West 45th Street (869-8400). **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of comic timing and inflection, and Joyce Van Patten, as the Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; and Kate Burton displays unsuspected warmth. Monday–Saturday at 8; Wednesday, Saturday at 2; Sunday at 3; $25–$47.50. **Neil Simon Theater**, 250 West 52nd Street (757-8646). **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks. It focuses on a German-Jewish termagant grandmother who runs a candy store downstairs, rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work temporarily as a salesman in the South. Also featured in the splendid cast are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

THE MASTER BUILDER—Henrik Ibsen's classic drama, translated by Johan Fillinger, directed by Tony Randall, is the last of the National Actors Theater season. Story stresses Ibsen's belief in the individual and importance of his journey toward self-realization. Featured in the cast are Lynn Redgrave, Maryann Plunkett, Peter McRobbie, George Martin, Earle Hyman, Madeleine Potter, Patrick Tull, and Brian Reddy. The costumes are by Patricia Zipprodt. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $40; runs through 4/26. At the **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Michelle Maika (Eponine), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $15 (for rear mezzanine) to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Leila Florentino, Francis Ruivivar, and Alton White are the stars of a musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng and Annette Calud will alternate in the star role Wednesdays at 2 p.m. and Saturdays at 8 p.m.); Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas stars as Tony, the most happy middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured in the cast are Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, and Liz Larson, plus an ensemble of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, audience, and stagehands. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—A musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Daisy Eagan) who goes to live with her unhappy and brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. With Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; $35–$60; Wednesday at 2; $30–$52.50; Saturday at 2; $30–$55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

THE WILL ROGERS FOLLIES—Winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. Keith Carradine is an accomplished leading man in a musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler, a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, Paul Ukena, Jr., Will Rogers Wranglers, Mad Cap Mutts. Monday–Saturday at 8; Saturday and Wednesday at 2; $25–$60. Opened: 5/1/91. **Palace Theater**, Broadway, at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AS YOU LIKE IT—Shakespeare's tale of discovery of life and love in the Forest of Arden; directed by Lynn Laurence, with an ensemble cast of thirteen. Thursday, Friday, and Saturday at 8; Sunday at 3; $12. **Westside,** 252 West 81st Street (874-7290).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday–Saturday at 8 (no Thursday performances); Wednesday at 2; Saturday and Sunday at 3; $25–$32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BERT SEES THE LIGHT—R. A. White's play, which he conceived and directed, is described as a high-speed vaudevillian newsreel; based on Bertolt Brecht's exile years in Hollywood and his appearances before the House Un-American Activities Committee. Jack Black and Michael Rivkin both star as Brecht, while Molly Bryant portrays the women in Brecht's life. Tuesday through Friday at 8; Saturday at 3 and 8; Sunday at 3 p.m. and 7 p.m.; $18 to $22. At the **45th Street Theater**, 354 West 45th Street (564-8038).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition:* The best numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. Featured in the cast are Leah Hocking, Alix Korey, Michael McGrath, Patrick Quinn, with the indefatigable Brad Ellis on piano. Tuesday through Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. At **Theater East**, 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday, Friday at 8; Saturday at 7 and 10; $15; through 5/1. At the **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Karen Valentine, Ronald Maccone. Tuesday–Saturday at 8; Sunday at 7; Saturday and Sunday at 3.; $32.50 to $37.50. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

CANDIDE—Victor Mack stars in Voltaire's classic, adapted by Len Jenkins, about a pathological optimist in search of the best of all possible worlds; directed by David Esbjornson and Carey Perloff; with a cast of 22 (embodying over 100 characters!). Nightly at 8 (no Sundays in April; no Mondays in May (Saturdays in April and Sundays in May at 2); $22–$27; from 4/7. **CSC Repertory,** 136 East 13th Street (677-4210).

CHEKHOV VERY FUNNY—Four short comedies by Anton Chekhov: *Swan Song, Concerning the Injuriousness of Tobacco, The Bear,* and *The Marriage Proposal*; directed by Shepard Sobel. Tuesday through Friday at 8 p.m.; Saturday at 5 and 9; Sunday at 2; $14 and $16; through 5/2. **Pearl Theater**, 125 West 22nd Street (645-7708).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late sixties, telling of an international chess team and their friends. With J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. The composers are Benny Andersson and Bjorn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Friday which is at 8:30); Wednesday and Saturday at 2; Sunday at 3 p.m.; $17 to $25. At the **Master Theater,** 310 Riverside Drive, at 103rd Street (663-8893).

DOUBLE BILL—William Shakespeare's *A Midsummer Night's Dream*, directed by Joe Dowling; and Athol Fugard's *Blood Knot*, directed by Tazewell Thompson, will play in repertory from 4/8 to 15 as follows: the Bard's *Midsummer* comes in on 4/6, 7, 9, 10, 11, at 8; and *Blood Knot* plays 4/8, 13, 14, 15 at 8; $25; performed by a cast of sixteen. An Acting Company production at the **John Jay Theater**, 899 Tenth Avenue, between 58th and 59th Streets (279-4200).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between two worlds, the familiar "flats" or a foreign one of exile and escape. Wednesday through Saturday at 8; Sunday at 2; $20-$27.50. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

THE END OF THE DAY—Jon Robin Baitz's play about an expatriate Englishman who attempts to change his new life in Los Angeles by disentangling himself from his ex-wife's dangerous family; directed by Mark Lamos. Featured in the cast are Nancy Marchand, Paul Sparer, Roger Rees, Philip Kerr, John Benjamin Hickey, and Jean Smart. Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25. **Playwright Horizons,** 416 West 42nd Street (279-4200).

FAMILY PORTRAIT—Third of the "Festival of the French Plays" is Denise Bonal's sharp and compassionate look at a working-class mother struggling to do her best for her eccentric grown-up children, translated by Timothy Johns; directed by Shirley Kaplan. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; 4/14 through 4/26; $15. Festival continues with *Nowhere,* 5/26 through 6/7; $15. At the **UBU Repertory Theater,** 15 West 28th Street (679-7562).

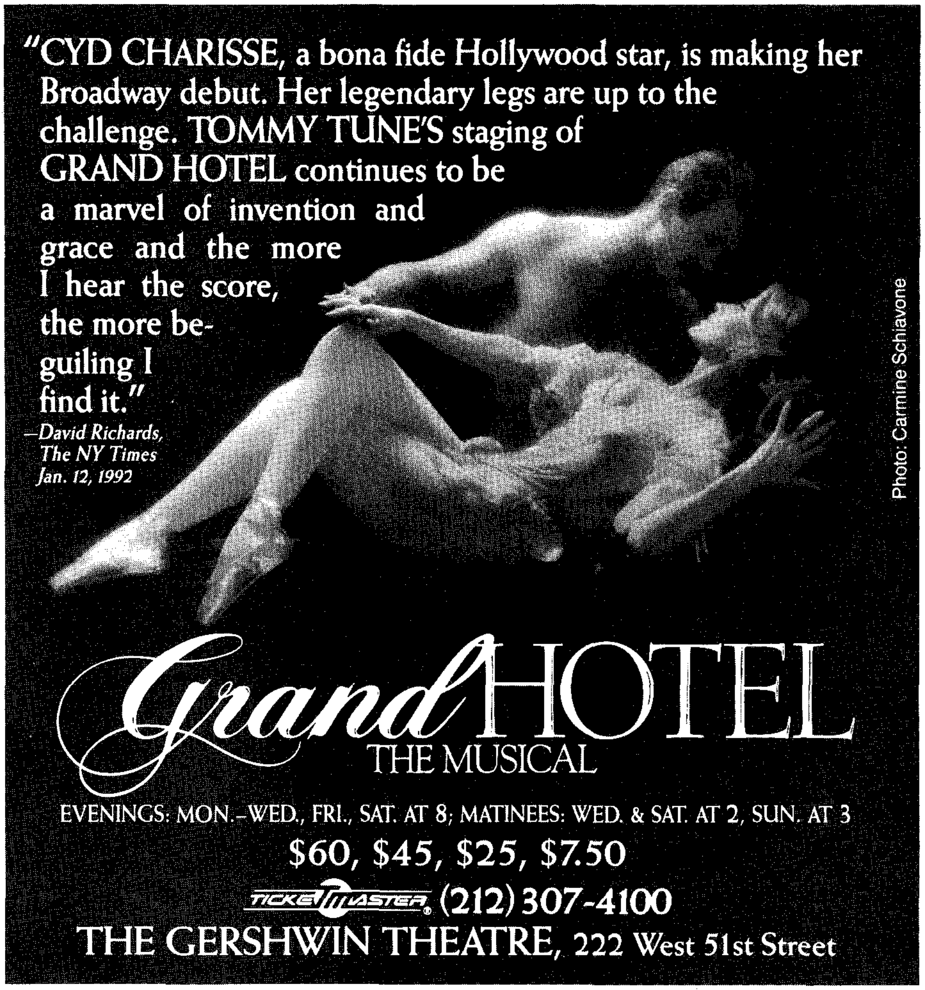
THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it Tuesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FOREVER PLAID—A musical comedy written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Michael Berresse, Ryan Terry, Drew Geraci, Jeff Blumenkrantz. Tuesday through Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; $30-$35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

GET USED TO IT—Tom Wilson Weinberg's new gay musical revue for the nineties, which he has also directed, takes a special look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. With Sevastian Herald, John O'Brien, Todd Whitley, accompanied by Wayne Barker on the piano. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; and Sunday at 7 p.m.; $20. At the **Courtyard Playhouse,** 39 Grove Street, at Bleecker (869-3530).

GRANDCHILD OF KINGS—*(The O'Casey Project)*: Adapted and directed by Harold Prince, with traditional Irish music, based on two of the six-volume Sean O'Casey autobiographies, and featuring nineteen Irish-American actors (most playing a variety of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—David Richards, The NY Times Jan. 12, 1992

Photo: Carmine Schiavone

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roles): Chris O'Neill, Pauline Flanagan, Rosemary Fine, Ciaran O'Reilly, Patrick Fitzgerald; four musicians (Morning Star group) and two ten-year olds, Maeve Cawley and Padraic Moyles. Tuesday to Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7:30; $35. **Theater for the New City**, 155 First Avenue, between 9th and 10th Streets (477-7900).

GROUNDHOG—Elizabeth Swados's play with music; directed and composed by the author, features David Schecter, Anne Bobby, and a cast of ten. It focuses on the relationships between a charismatic street performer and his sister during Groundhog's battle with New York City. Tuesday–Sunday at 7:30; Saturday and Sunday at 3; 4/14–5/17. Manhattan Theater at **City Center 11**, 131 West 55th Street (239-6200).

GUNMETAL BLUES—A musical mystery, directed by Davis Hall, is a hard-boiled detective yarn disguised as a lounge act leading us into a weird world of murder, music, and shattered dreams; book by Scott Wentworth (who's also in the cast); music and lyrics by Craig Bohmler and Marion Adler (also in cast). Wednesday–Saturday at 8; Wednesday at 2; Sunday at 3; $15–$20; through 5/10. AMAS production at **Theater Off Park**, 224 Waverly Place (279-4200).

HOMEGROWN—Joseph Holland's play, directed by Dwight Cook, on subjects relating to faith and family. Friday and Saturday at 7:30; Saturday at 2; Sunday at 3; $16. **National Black Theater**, 2033 Fifth Avenue, at 125th Street, second floor (427-5615).

HOT LITTLE ISLAND—Fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow; written and directed by John Wall. Saturday at 6 and 9, Sunday at 3:30 and 7; $15; through 4/19. **Archive Theater**, 154 Christopher Street (627-2961).

THE HOUR OF THE LYNX—Per Olov Enquist's drama about a medical student who has murdered a middle-aged couple, wounded a classmate, and tried to kill himself; directed by Oevind Froeland. Tuesday–Saturday at 8; Sunday at 3; $12; through 4/12. **Harold Clurman**, 412 West 42nd Street (627-8325).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days; directed by Kenneth Elliott. Wednesday to Friday at 8:30; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20–$24. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the blues-tinged jazz-club world; directed by Leslie Dockery. It features an original score, and classics by Cole Porter and the Comden and Green team. Thursday, Friday, Saturday at 7:30; Saturday, Sunday at 3; $20–$22.50. At the **Top of the Village Gate Theater**, 160 Bleecker Street (475-5120).

THE LADY FROM HAVANA—Luis Santeiro's play, set in present-day Miami 30 years after the Revolution, explores the bittersweet relationships of a recently exiled Cuban aristocrat, her daughter, and a feisty maid; directed by Max Ferra. With Lillian Hurst, Georgia Galvez, Feiga M. Martinez. Wednesday, Thursday, Friday at 8, in English; Saturday at 8 and Sunday at 3 and 8, in Spanish; through 5/3; $20. **INTAR's Mainstage Theater**, 420 West 42nd Street (869-3530).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. With Christine Baranski, Brian Kerwin, Jonathan Hadary, Joanne Camp. Tuesday–Saturday at 8; Saturday at 2:30; Sunday at 2:30 and 7; $35. Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

LITTLE ME—The 1962 musical comedy, with music by Cy Coleman, lyrics by Carolyn Leigh, book by Neil Simon; directed by Jeffrey B. Moss. A chronicle of the life of Belle Poitrine and her pursuit of fame, wealth, and social position. With Denise LeDonne, Amelia Prentice, Stephen Joseph, Michael O'Steen, Ray Wills, Jonathan Beck-Reed. Varied performances through 4/26, so phone for specifics; $20. At the **York Theater,** Two East 90th Street (534-5366).

LYPSINKA! A DAY IN THE LIFE—A one-man show created and performed by John Epperson, directed and choreographed by Michael Leeds. Phone for dates and times, which are now extremely varied. At the **Perry Street Theater**, 31 Perry Street (302-6989).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Laura Esterman, Mark Rosenthal, Lisa Emery, Alice Drummond, Karl Maschek, Tim Monsion. Tuesday–Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

THE MASK—Bill Elverman's drama about a woman who tries to determine how and why her gay brother was murdered. With Peter Bock (victim), Carol Halstead (his sister), Dustye Winniford, Scott Sparks. Wednesday–Saturday at 8; $15–$20. At the **Nat Horne Theater**, 440 West 42nd Street (769-7973). **closed**

MORE FUN THAN BOWLING—Steven Dietz's black comedy, directed by John Seibert, is about the only bowling alley in a small midwestern town, where two of the owners' wives are buried, both killed by bowling tragedies. With Fred Burrell, Sue Kenny, Barbara Gulan, Kimberly Topper, and Alexander Webb. Thursday–Saturday at 8; Sunday at 3 and 7:30; 4/9 (a $50 benefit) through 5/3; $12. **Holy Trinity,** 316 East 88th Street (860-7245).

THE NEW AMERICANS—Composed, written, and directed by Elizabeth Swados, play looks at the American dream through the eyes of young people who have recently immigrated here; performed by a multi-ethnic ensemble of youngsters. Tuesday–Saturday at 8; Wednesday and Saturday at 2; through 4/11; $26. **St. Clement's Church**, 423 West 46th Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure–comedy–drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally consider to be a noble cause. Tuesday–Thursday at 8; $30; Friday and Saturday at 8; $35; Saturday and Wednesday at 2; Sunday at 3; $32.50. **Douglas Fairbanks,** 432 West 42nd Street (239-4321). ● ●

ONE OF THE ALL-TIME GREATS—Renee Taylor, Tom McGowan, Larry Block, and Lou Liberatore head the cast of Charles Grodin's play, directed by Tony Roberts, which follows the creative team of a troubled Broadway show from its first preview to opening night. Tuesday–Saturday at 8; Sunday at 3 and 7:30; $20–$25. **Vineyard,** 108 East 15th Street (353-3874).

OPAL—Musical with book, music, lyrics by Robert Lindsey; directed by Scott Harris; based on the actual diary of seven-year-old Opal Whitely (Eliza Clark) telling of a girl rescued from a shipwreck off the coast of Oregon and forced into a coarse new life. Cast of ten headed by Marni Nixon as the callous woman with whom Opal lives. With Pippa Winslow, Reed Armstrong, Judy Malloy, and Mimi Bessette, Alfred Lakeman, Louisa Flaningam, Sarah Knapp. Wednesday–Saturday at 8; Wednesday, Saturday at 2; Sunday at 3; $25. **Lamb's**, 130 West 44th Street (997-1980).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday–Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $32.50–$35; dinner available. **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, James Farrell, J. Nelson, William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30. **Theater Four,** 424 West 55th Street (695-3401). ● ●

RED DIAPER BABY—Written and performed by Josh Kornbluth and directed by Joshua Mostel, comedy revolves around sex, anarchy, and coming-of-age in a family of Jewish Communists. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3; $22–$28. Second Stage, **Cazala**, 2162 Broadway, at 76th Street (873-6103).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner, who are all musicians able to play at least five instruments. Rock-and-roll superstars make special guest appearances at Friday and Saturday performances. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; $31 to $38. At the **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

THE RUBY SLIPPERS—Bill Wolly and Neil Kennedy's play about an English boy who falls in love with Judy Garland after a retrospective of some of her films; directed by Duane Mazey. Tuesday through Friday at 8 p.m.; $15; 4/7 to 5/15; $15. At the **Wings Theater,** 154 Christopher Street (627-2961).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; $24. At the **Players**, 115 MacDougal Street (254-5076).

SHMULNIK'S WALTZ—Allan Knee's comedy, directed by Gordon Hunt, is a romantic journey set in New York City's Lower East Side and a peddler determined to win the love of the beautiful Rachel; with Steve Routman, Wendy Kaplan, and Ilana Levine. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $30. At the **John Houseman Theater**, 450 West 42nd Street (967-9077).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem, human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. Tuesday–Sunday at 7:30; Saturday and Sunday at 3; $32. **Orpheum Theater**, 126 Second Avenue (477-2477).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, Allan Katz. Tuesday through Thursday at 8; Friday, Saturday at 7 and 10:15; Sunday at 3; $25–$40. **Song of Singapore,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; through 7/26; $37.50. At the **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200).

A TERRIBLE BEAUTY—Tatum O'Neal stars, with William Hickey, Holt McCallany, and Fiona Hutchinson in Kevin Breslin's play, which is concerned with New York's Irish lesbian-and-gay community and their role in the city's St. Patrick's Day Parade controversy. Daily, except Monday at 8 p.m.; and Sunday at 3 p.m.; $25 to $30. At the **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

THIS ONE THING I DO—Claire Braz-Valentine's play, in collaboration with Michael Griggs, is about Susan B. Anthony and Elizabeth Cady Stanton, and the saga of the suffrage movement; performed by a cast of ten and directed by Gigi Rivkin. 4/1 through 25; Wednesday–Saturday at 8, Sunday (4/12 only, at 2); $10. (Benefit performance 4/25; $25.). At the **Village Theater,** 133 West 22nd Street (627-8411).

'TIS PITY SHE'S A WHORE—John Ford's Jacobean play, with Val Kilmer and Jeanne Tripplehorn as the brother and sister who fall in love, plus an ensemble cast of 23; set in 1930s Italy and directed by JoAnne Akalaitis. With Jared Harris, Erik Avari, Mark Smaltz, Daniel Oreskes, Dierdre O'Connell, Ross Lehman, Rocco Sisto, Wendell Pierce, Frank Raiter. Tuesday–Saturday at 8; Saturday and Sunday at 7; $35; through 4/19. **Newman/Public,** 425 Lafayette Street (598-7150).

THE VIRGIN MOLLY—Quincy Long's drama, directed by Sarah Eckhardt, is a miracle comedy set in the peacetime Marine Corps, an investigation into one recruit's sexual orientation that reveals that some things are not subject to military authority. Featured in the cast are Robert Bella, Neil Pepe, Todd Weeks, Kevin Thigpen. Wednesday–Monday at 8; through 4/12; $15; **Atlantic Theater**, 336 West 20th Street (869-3530).

OFF OFF BROADWAY

THE APPLICANT—Thomas Mitz's play, directed by Bart Teush, about a middle-aged graphic designer whose world is rocked when he loses his job and his wife leaves him. Wednesday–Saturday at 8; $10; through 4/11; senior citizens admitted free Wednesday and Thursday. Blessed Sacrament Church, at the **Colony Theater**, 152 West 71st Street (595-0355).

BERNIE'S BAR MITZVAH—A cast of 46, with the help of the audience, participates in a theatrical spoof of a Jewish boy's ceremony, with open bar, cocktail party, dinner and dancing to a live band; written/directed by Howard Perloff. Tuesday through Friday at 7, Saturday at 2 and 7; Sunday at 2 and 7; $65–$85. **24-Karat Club**, 327 West 44th Street (1-800-231-8607).

BOTTOM'S DREAM—An elfin musical, adapted by Joan Mazzonelli from the Shakespeare work, directed by Joseph LoSchivo; score by James Kurtz. Saturday ad Sunday, 4/4–5/3 at 1 and 3 p.m. (except 4/18 and 19); $6. **Hartley House,** 413 West 46th Street (666-1716).

BRACE UP!—Chekhov's *Three Sisters* in a translation by Paul Schmidt; 4/9–12, 4/16–19 at 8 p.m.; $20. **Wooster Theater,** 33 Wooster Street (966-3651).

BUTTERFLIES ARE FREE—A revival of Leonard Gershe's 1969 play (and 1972 film) concerning the struggle of a blind young man (Jerry Snee) to break free of his overprotective mother (Alice Gold); Paul DeVoe plays a slimy fringe-theater director. However, there's a teenage divorcée (Joleé Becker) living next door; directed by Rachel-Louise Rubin. Tuesday through Thursday at 8 p.m. Sunday at 3 p.m.; 4/2 through 19; $12. Twinfish production at the **Pelican Studio Theater,** 750 Eighth Avenue (947-0746).

EVERYMAN—The medieval anonymous allegory concerning one man's response to God's summoning for the hour of reckoning; directed by John McDonough. Michael Reilly has the title role. Through 4/11 at 8; 4/12 at 3. Donations accepted at door. **Musical Theater Works,** 440 Lafayette Street (869-3530).

FALLEN ANGEL—William Boesky's play with music is about the challenges to a lead singer in a folk-rock band who is pushed toward self-deliverance. Production features a six-piece band, three of whom are leads in a cast of seven. Thursday through Sunday at 8 p.m.; through 4/12; $10 to $12. At **LaMaMa First Floor Theater,** 74A East 4th Street (254-6468).

FORTUNE AND MEN'S EYES—John Herbert's powerful prison drama revealing the lives of four young people struggling to survive man's inhumanity to man; directed by Fred Fondren. With Michael Boland, Robert Ramos, Sean Deming, and Stephen Broker. Thursday–Saturday at 8; $5 to $10; 4/10 to 5/2. **Prometheus,** 239 East 5th Street (477-8689).

HERE WE ARE—Three romantic one-act comedies, directed by Donald Brenner, Donna Jo Fuller, and Michael Perreca. Featured are a cast of six. 4/7 to 14 at 7:30; 4/10 at 8 p.m.; 4/11 at 5 p.m. and 8; $6. At **OLGC Theater,** 323 East 91st Street (982-5008).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's problems. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $20 to $26. At the **Heckscher,** 1230 Fifth Avenue, at 125th Street (369-6500).

MADE TO BE BROKEN—A play by Nathaniel Hunt about losing big; directed by Nick Lindsay; with Timothi Jane Graham, Nathaniel Hunt, and Toby Huss. 4/9 to 12 and 16 to 20, 23 to 26, at 8:30 p.m.; $10. At the **Tribeca Lab,** 79 Leonard Street (966-9371).

MUD—Maria Fornes's tale of a girl in a rural setting who yearns for education and liberation but is brought down by the men near her. Thursday—Sunday at 8; 4/9–26; $10. **NADA,** 167 Ludlow Street (420-1466).

NUYORICAN NIGHTS—Miguel Piñero's musical play, directed by Rome Neal, about a troupe of actors looking for their writer to complete an ending for their play. Thursday through Saturday at 7:30 p.m.; through 4/19; $10. At the **Nuyorican Poets Cafe,** 236 East 3rd Street (465-3167).

ON THE VERGE—*(Or The Geography of Yearning).* Eric Overmyer's comedy, directed by Peter Basch, is about three Victorian women on a safari into a new landscape of the future; featuring Barbara Bragg, Teresa Wolf, Adriana Maxwell, Brian Howe. Tuesday–Saturday at 8 p.m.; through 4/25; $10. **Theater Row Theater,** 424 West 42nd Street (279-4200).

PERPETRATOR—Tedd Smith's drama, directed by Tom Ferriter, was inspired by newspaper accounts of the 1982 trial of Jack Henry Abbott and his association with novelist Norman Mailer, who befriended the convict and worked for his release from prison. With a cast of nine. Thursday through Monday at 8, Sunday at 3; $10. A Singers Forum production at the **Singers Theater,** 31 West 21st Street (366-0541).

PROMETHEUS BOUND—In the Aeschylus play, Prometheus, chained to a peak at world's end, examines the nature of tyranny on both worldly and cosmic levels; directed by Peter Dalto. 4/8–11 at 8; 4/12 at 7 p.m.; $10. At **TADA,** 120 West 28th Street (595-5673).

THE RIVALRY OF DOLLS—In James Purdy's play, three women related by blood are separated by disparate, cruel, and tender competition for a widowed father; directed by John Uecker. With Crystal Field, Richard Willis, Kitty Crooks, Christine Langner, Gordon MacDonald, Paul Anthony Stewart. Thursday to Sunday at 8 p.m.; through 4/19; $5; 4/16 to 19; $10. **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

ST. VITUS' DANCE—John Regis's drama, directed by him and adapted from Dostoyevsky's *The Idiot,* examines the original's attempt to depict a beautiful individual, personified in the character of Prince Myshkin. With a cast of five. Thursday, Friday, Saturday at 8; Sunday at 3; $10; through 4/12. Shooting Star at the **Play Ground Theater,** 230 East 9th Street (459-4281).

SINCERELY YOURS RICHARD NIXON—Bob Balo and Cynthia Rector in a political musical by Matthew Paris. Thursday through Saturday at 8 p.m., Sunday at 2 p.m.; 4/9 to 12; $10. At the **Enchanted Basement,** 422 West 57th Street (1/718-258-5367).

A SNAKE IN THE VEIN—Alan Bowne's drama is set in a seedy drug-rehabilitation clinic where two cellmates (Gil Bellows and Charles Cragin) become involved in a late-night, life-or-death confrontation; directed by Jimmy Bohr. Friday and Saturday at 8; Sunday at 7; $10. **Manhattan,** 120 West 28th Street (727-7722).

TCHAIKOVSKY—Chad Beguelin's play follows the passionate life of the nineteenth-century composer as he strives to overcome the demons that will destroy him. 4/23–5/10; Thursday–Sunday at 8; $10. **Playground Theater,** 230 East 9th Street (982-5127).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street;** then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ● ●

UNION—Herman Daniel Farrell III's drama centers on a diverse group of students who unite in protest against the administration; directed by Shauneille Perry. 4/9 through 11 at 8 p.m., 4/8 and 12 at 3 p.m.; one dollar! Lehman College's **Studio Theater,** Bedford Park Boulevard West and Goulden Avenue (960-8211).

THE WAR OF THE WORLDS—Steven Nunns's adaptation of the 1938 Orson Welles radio broadcast that frightened the nation, which he's also directed and uses to indicate the potential for mass manipulation by fusing rock and roll and video imagery. Thursday–Saturday at 7:30, Sunday at 3; through 4/25; $8. At **Mabou Mines,** 150 First Avenue, at Ninth Street (886-1894).

WRITE IF YOU GET WORK—A horse opera, written and directed by Jeffrey M. Jones, with score by Dan Moses Schreier. The play examines the nature of work, creativity, and the media in our kind, gentle America. Evening also includes a staging of a new interspecies music/theater piece, *The Big Guy From Durango,* by M. C. Kat, with a cast of five. Tuesday, Thursday, Friday, Saturday at 8; through 4/11; $10. At **St Mark's Theater,** 131 East 10th Street (533-4650).

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For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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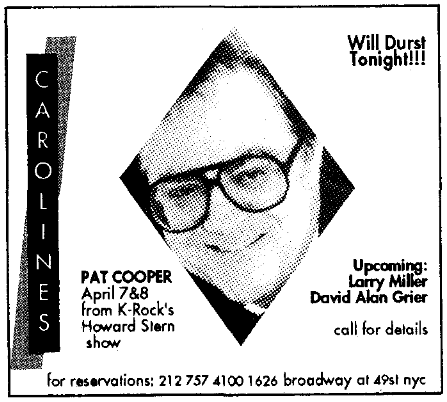

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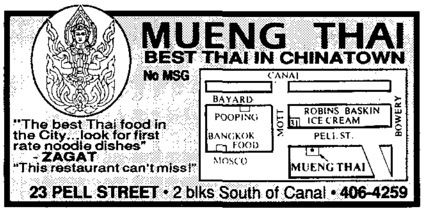
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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GIOVANNI FRANCESCO BARBIERI (IL GUERCINO)—Paintings and drawings by this 17th-century Italian artist, including the artist's only still life and self-portrait, and other works from public and private collections; through 4/20. Feigen, 49 E. 68th St. (628-0700).

CHANG DAI-CHIEN—Paintings of landscapes and figures, and studies of fish, trees, and insects; through 5/2. Wender, 3 E. 80th St. (734-3460).

RICHARD AND HERVE DI ROSA—An installation of paintings and sculpture by both; through 4/30. French Embassy, 972 Fifth Ave. (439-1406), see "Solos," "57th Street Area."

IRENE FROLIC—Glass and metal sculptures from her "Labyrinth Series"; through 4/25. Kaplan Modern, 969 Madison Ave. (535-2407).

NANCY GRAVES—New sculpture; through 4/25. Knoedler, 19 E. 70th St. (794-0587).

GEORGE GROSZ—Watercolors and drawings from the 1920s; through 4/30. Soufer, 1015 Madison Ave. (628-3225).

PETER HEINEMANN—Self-portraits in oil on canvas that depict the artist in a variety of poses; through 4/11. Schlesinger, 24 E. 73rd St. (734-3600).

JORGE IMMENDORF—Paintings from the 1970s with vibrant cartoon-like images and captions, in a series titled "I Wanted to be An Artist"; through 4/18. Werner, 21 E. 67th St. (988-1623).

PETER KENNARD—Paintings from his "Stop" series and a limited edition portfolio of photomontages; through 5/29. Kent, 47 E. 63rd St. (980-9696).

FAIRFIELD PORTER—Figurative paintings from the collection of the Parrish Art Museum; through 5/22. Hunter College, 695 Park Ave. (772-4991).

THEODORE ROSZAK—Constructions executed between 1931 and 1947 that reflect the influence of Constructivism and Surrealism; through 4/11. Hirschl & Adler, 21 E. 70th St. (535-8810).

DAVID SALLE—Recent drawings; through 4/25. Gagosian, 980 Madison Ave. (744-2313).

REEVE SCHLEY—New paintings and watercolors of beach scenes, landscapes, and still life; through 5/2. Graham Modern, 1014 Madison Ave. (535-5767).

RICHARD SERRA—New drawings, sketchbooks, and etchings that relate to "Afangar," his largest sculpture to date, installed in March 1990 on Videy, a small deserted island near Reykjavik, Iceland; through 4/25. Marks, 1018 Madison Ave. (861-9455).

JONATHAN SILVER—Drawings from the past thirty years; through 4/25. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

GEORGE STAVE—Still lifes, landscapes, and interiors; through 4/25. Kieffer, 28 E. 72nd St. (249-8249).

DONALD SULTAN—Recent paintings of flowers, dominoes, oranges, and other emblematic images; through 4/25. Knoedler, 19 E. 70th St. (794-0550).

BARBARA TAKENAGA—Two nine-panel murals displayed facing eachother and depicting opposite imagery; through 5/9. Marymount Manhattan, 221 E. 71st St. (517-0475).

VIVIAN TORRENCE/ROALD HOFFMANN—Collages by Torrence paired with essays and poems by Hoffmann; through 4/15. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

IDELLE WEBER—Large charcoal drawings of tree boughs; through 5/2. Ralph, 43 E. 78th St. (288-5222).

ALBERT YORK—Landscape paintings from 1963 to the present; through 4/18. Davis & Langdale, 231 E. 60th St. (838-0333).

57th Street Area

WALTER ANDERSON/ARTHUR DOVE—Watercolors that portray the natural world by both; through 4/30. Ross, 50 W. 57th St. (307-0400).

WILLIAM BAILEY—Paintings that depict orderly still-life compositions of bowls, vases, cups, and other containers; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

GEORG BASELITZ—Recent paintings; through 4/18. Pace, 32 E. 57th St. (421-3292).

DOZIER BELL—Paintings and photo-collage works that refer to the topography of Maine, where the artist lives; through 4/29. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JONATHAN BONNER/TIMOTHY PHILBROOK—Vessels constructed from sheet copper/New furniture. Through 5/2. Joseph, 745 Fifth Ave. (751-5500).

PAUL CADMUS—Satirical paintings and drawings from the 1930s to the present; through 4/18. Midtown, 745 Fifth Ave. (758-1900).

MARTIN CHIRINO—Forged iron sculptures, lead collage drawings, and prints by a Spanish artist; through 5/2. Borgenicht, 724 Fifth Ave. (247-2111).

DON B. CHRISTENSEN—Oil paintings on small pieces of found wood; through 4/25. Drake, 50 W. 57th St. (582-5930).

CHRISTOPHER DARTON—Paintings and drawings from the past six years that depict still-life compositions; through 4/25. Forum, 745 Fifth Ave. (355-4545).

BRAD DAVIS/THOMAS LANIGAN SCHMIDT—Recent landscape paintings/Mixed media works in a series titled "The Summer Palace of Czarina Tatlina, 1969–70, A Reconstruction." Through 4/25. Solomon, 724 Fifth Ave. (757-7777).

HERVE AND RICHARD DI ROSA—Paintings and sculpture by two French New Wave artists who are brothers; through 4/25. Janis, 110 W. 57th St. (586-0110).

JANE FREILICHER—Recent landscape and still-life paintings characterized by passages of saturated color and perceptual ambiguities; through 4/25. Fischbach, 24 W. 57th St. (759-2345).

RICHARD GERSTL/OSKAR KOKOSCHKA—Paintings, watercolors, and drawings by both, including works loaned by museums and private collections; through 5/9. St. Etienne, 24 W. 57th St. (245-6734).

MICHAEL GOLDBERG—Recent abstract paintings; through 4/18. McCoy, 41 E. 57th St. (319-1996).

JOE GOODE—Recent abstract "Tornado" paintings that suggest the storm-tossed skies of his native Oklahoma; through 5/2. Tilton, 24 W. 57th St. (247-7480).

ROBERT GREENE/CARLETON WATKINS—Recent paintings of small figures and animals in tranquil dream-like landscapes/Large-scale photographs of Yosemite Valley and the Pacific coast taken between 1861 and 1874. Through 5/2. Miller, 41 E. 57th St. (980-5454).

RED GROOMS—New works; through 5/2. Marlborough, 40 W. 57th St. (541-4900).

MARSDEN HARTLEY—Paintings and works on paper from the 1920s, when he was living in Europe and beginning to experiment with the Modernist style that would characterize his mature works; through 4/25. Babcock, 724 Fifth Ave. (767-1852).

JULIE HEFFERNAN—Paintings of landscapes and still lifes derived from Old Master sources; through 4/18. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

BRYAN HUNT—Recent paintings that contain shapes relating to his sculpture; through 4/25. Blum Helman, 20 W. 57th St. (245-2888).

BILL JENSEN/MYRON STOUT—Recent ink drawings and gouache drawings from 1990–91/Landscape drawings from 1953. Through 5/9. Washburn, 41 E. 57th St. (753-0546).

JUN KANEKO—A ceramic tile wall and ceramic sculptures; 4/10–5/16. Drutt, 724 Fifth Ave. (974-7700).

KIMMO KAIVANTO—A retrospective of paintings, sculptures, prints, drawings, and collages by this Finnish artist; through 6/6. CICA, 724 Fifth Ave. (586-2422).

EDWARD LANING—Realist paintings by this artist (1906–81) who studied with Thomas Hart Benton and John Sloan and was a member of the Fourteenth Street School; through 4/18. Kennedy, 40 W. 57th St. (541-9600).

DONALD LIPSKI—New sculpture; through 4/11. Lelong, 20 W. 57th St. (315-0470).

ANDRE MASSON/CLAUDE CAHUN—Collages and drawings from the 1950s and 1960s/Vintage photographs and photomontages by this French Surrealist. Through 4/11. Zabriskie, 724 Fifth Ave. (307-7430).

EPHRAIM RUBENSTEIN—Recent paintings and watercolors; through 4/30. De Nagy, 41 W. 57th St. (421-3780).

WILLIAM SCOTT—Reductive paintings that depict images of jars, bowls, cups, and vases, all completed within the past two years; through 4/25. Emmerich, 41 E. 57th St. (752-0124).

JORGE TACLA/MILO REICE—Landscape paintings based on the artist's memories/Painted collages on paper. Through 5/2. Haime, 41 E. 57th St. (888-3550).

WILLIAM TUCKER—New drawings; through 4/9. McKee, 745 Fifth Ave. (688-5951).

MARK WETHLI—Paintings of luminous minimal interiors; through 5/2. Tatistcheff, 50 W. 57th St. (664-0907).

JAMES WINN—Recent paintings of midwestern landscapes with sweeping, brooding skies; through 4/25. French, 24 W. 57th St. (247-2457).

PHILIP WOFFORD/ROBERT ARNESON—Paintings and drawings that refer to ancient Mayan culture and the color and light of the Yucatan/Ceramic self-portraits and self-portrait drawings in conte crayon. Through 4/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

VIVIAN ABRAMS—An installation of drawings, assemblages, and paintings on the theme of electricity; through 4/14. Coup De Grace, 579 Broadway (431-5799).

DAVID ALDERA—Figurative paintings in egg tempera on panel; through 5/2. Bace, 2 Bond St. (388-9755).

RANDE BARKE—Paintings that combine elements of Cubism and Surrealism; through 4/29. Donahue, 560 Broadway (226-1111).

CECILE GRAY BAZELON/CYNTHIA PRICE—Paintings of Central Park/Paintings and pastel drawings of Vermont scenes; 4/11–5/2. Perlow, 560 Broadway (941-1220).

MARTIN BECK—Recent monotypes; through 4/15. Auchincloss, 558 Broadway (966-7753).

WILLIE BIRCH—A survey of paintings and sculpture from 1976 to 1990 that chronicle international events in African American history and the realities of every day urban life; through 4/25. Exit Art, 578 Broadway (966-7745).

ROGER BLAKLEY/PAM LONGOBARDI—Bronze sculpture/Paintings; 4/10–5/2. Sermas, 19 Greene St. (431-5743).

DOUGLAS BOURGEOIS/JAMES DRAKE—Paintings of figures in surreal landscapes/A sculpture that comprises two massive welded steel fighting cocks; 4/10–5/16. Roger, 136 Prince St. (966-4017).

LEX BRAES—Heavily-layered figurative paintings by a Scottish artist; through 4/18. Rosenberg, 115 Wooster St. (431-4838).

ROGER BROWN—Recent paintings on themes of the Persian Gulf War, AIDS, the demise of the family farm, and the erosion of civil liberties; through 4/28. Kind, 136 Greene St. (925-1200).

JAMES LEE BYARS—An installation titled "The Thinking Field" that comprises one hundred white marble spheres placed along the perimeter of an imaginary ellipse; through 4/25. Boone, 417 W. Broadway (431-1818).

KANG CHUNG—New paintings and drawings; through 5/2. Staempfli, 415 W. Broadway (941-7100).

WILLIE COLE—Works on paper and canvas and sculptures that are assemblages of discarded materials found by the artist in his Newark, New Jersey neighborhood; through 5/15. Alexander, 59 Wooster St. (925-4338).

CHRIS COMBS/STAN DENNISTON—An architectural structure with elements of painting/Photographs with text. Through 4/18. 49th Parallel, 420 W. Broadway (925-8349).

MAUREEN CONNOR—New installations using video and sound; through 4/18. Van Eck, 420 W. Broadway (219-0717).

JOHN CURRIN—Paintings of older women; through 5/2. Rosen, 130 Prince St. (941-0203).

JOSE DE CREEFT—Watercolors of landscapes in Mallorca, Spain, Santa Barbara, Connecticut, and Long Island, painted between 1930 and 1970 by this Spanish/American sculptor and painter; through 5/7. Snyder, 588 Broadway (941-6860).

WALTER DE MARIA—New sculpture entitled the "5-9-7 Series" that continues the artist's exploration into the psychic phenomena at work within numerical logic; through 5/9. Gagosian, 136 Wooster St. (228-2828).

DAVID DEUTSCH—Recent large-scale landscape paintings, one of which is motorized and rotates 180 degrees; through 5/2. Burgin, 130 Prince St. (219-8379).

RICHARD DIEBENKORN—Prints from 1981–91; through 4/18. Crown Point Press, 568 Broadway (226-5476).

WILLIE DOHERTY—Works that challenge mainstream and journalistic depictions of Northern Ireland, using large-scale photographs with superimposed text; through 4/25. Cugliani, 40 Wooster St. (966-9006).

BILL DREW—Large-scale abstract paintings in distemper; through 5/2. Helander, 415 W. Broadway (966-9797).

PIETER ENGELS/JOE MCGILL—Works that combine images and words, in photographs, sculpture, and objects/Works that comprise objects from the artist's daily life. Through 4/25. LedisFlam, 584 Broadway (925-2806).

KATE ERICSON AND MEL ZIEGLER—New collaborative works; 4/10–5/23. Klein, 594 Broadway (431-1980).

XAVIER ESSELINCK—Works on paper in lead and gold; through 4/29. Morrison, 59 Thompson St. (274-9059).

SUZAN ETKIN—New works; through 5/2. Kasmin, 580 Broadway (219-3219).

HANS-PETER FELDMAN—Works that incorporate mass-produced ephemera; through 4/25. 303, 89 Greene St. (966-5605).

MARK FREEMAN—Prints, drawings, and photographs of New York City architecture in the past and as it might appear in the year 2000; through 5/30. Sragow, 73 Spring St. (219-1793).

JULIO GALAN—Dream-like paintings with imagery that draws on his Mexican background, as well as other sources; through 4/20. Nosei, 100 Prince St. (431-9253).

JOHANNES GIRARDONI—Recent encaustic constructions that create a dialogue between the refined and the commonplace and the natural and the man-made; through 4/21. Haller, 415 W. Broadway (219-2500).

MIKE GLIER—Twenty-six acrylic and charcoal drawings on fiberglass and aluminum panels in a series titled "The Alphabet of Lili"; 4/10–5/16. The Drawing Center, 35 Wooster St. (219-2166).

GREGORY GRENON—Figurative oil paintings on glass; through 4/25. Jamison Thomas, 588 Broadway (925-1055).

MICHAEL JOAQUIN GREY—Sculpture and photographs that address the development of phenomena in natural and artificial systems; through 5/9. Gladstone, 99 Greene St. (431-3334).

BURT HASEN/MARK GIBIAN—Recent paintings that represent a series of abstract maps or "mindscapes"/Abstract sculpture in steel and glass. Through 4/25. Shapolsky, 99 Spring St. (334-9755).

MICHELE HARVEY—Landscape paintings that mark the passage of time, as seen in a deteriorating hayloft or a gravestone; through 4/18. Bridgewater Lustberg, 529 Broadway (941-6355).

PERRY HOBERMAN/JACK RISLEY—An installation of interactive works/Sculptures made from stacked cardboard boxes and electric blankets. Through 4/25. Postmasters, 80 Greene St. (941-5711).

CARTER HODGKIN—Photographic and computer-generated images of human lung tissue on sheets of paper and silk; through 4/25. Berland Hall, 579 Broadway (274-9580).

DAVID HOLLOWELL—Recent paintings and works on paper; 4/8–5/9. Davidson, 415 W. Broadway (925-5300).

JON KESSLER—A two-ton steel and wood music box that plays the "Star-Spangled Banner"; through 4/25. Luhring Augustine, 130 Prince St. (219-9600).

MARCIA GYGLI KING—New paintings; through 4/18. Katzen, 475 Broome St. (966-4469).

ALISON KNOWLES—Photographs of the bottoms of bread loaves printed on cloth and paper with added silkscreen images and text; through 4/18. Harvey, 537 Broadway (925-7651).

HISAKO KOBAYASHI—Recent abstract paintings; through 4/18. Marunouchi, 560 Broadway (274-8087).

ATTILA KOVACS—Mixed-media paintings on wood titled "Relics"; through 4/30. Levy, 415 W. Broadway (941-0009).

MYRIAM LAPLANTE—Works on canvas that use colored feathers as a substitute for paint, thereby commenting on traditional "women's work" and the role of crafts in contemporary art; through 4/25. Shainman, 560 Broadway (966-3866).

ANNETTE LEMIEUX/ANNETTE MESSAGER—Recent works by both that overlap in themes of loss, identity, and self-reflection; through 5/9. Baer, 476 Broome St. (431-4774).

MARGRIT LEWCZUK—Recent paintings with symbolic imagery; through 4/15. Auchincloss, 558 Broadway (966-7753).

LOUIS LO MONACO/DEREK BERNSTEIN—Paintings on panels of industrial materials/Oil paintings on copper plates. Through 4/18. Condeso/Lawler, 76 Greene St. (219-1283).

JIM LUTES/MIKE HILL—Gestural abstract paintings/Plaster portrait busts and stamps of historical figures. Through 4/18. Bitter-Larkin, 597 Broadway (219-0150).

INGE MAHN—Recent sculpture; through 5/2. Brown, 23 Watts St. (219-1060).

BERNARD MAISNER—New paintings and illuminated books and pages; through 4/18. Cavin Morris, 560 Broadway (226-3768).

WALTER MARTIN/KATHY GROVE—New works with a freak show theme, in a series titled "A Journey from This World to the Next"/New photographs, light boxes, and etchings based on masterworks of the 20th century. Through 4/18. P.P.O.W., 532 Broadway (941-8642).

VICTOR MATTHEWS—New pastels, monotypes, and paintings; through 4/25. Portico, 139 Spring St. (941-1444).

THOMAS MCANULTY—Terracotta reliefs and niches that depict isolated everyday objects in architectural interiors; through 5/31. Weiss, 68 Laight St. (925-7313).

ALAN MCCOLLUM/MASSIMO ANTONACI—An installation of new works titled "Lost Objects"/An installation. Through 4/18. Weber, 142 Greene St. (966-6115).

ELIZABETH MURRAY—Recent abstract paintings; through 4/29. Cooper, 155 Wooster St. (674-0766).

NATAN NUCHI—Paintings that depict a single human figure suspended in darkness; 4/8–5/15. Klarfeld Perry, 472 Broome St. (941-0303).

ELLEN PHELAN—Paintings of dolls in various psychological situations; through 5/2. Toll, 146 Greene St. (431-1788).

GIANNA PIZZI—Paintings on layered paper that incorporate elements of collage, such as items purchased from flea markets in Rome; through 4/30. Ergane, 469 W. Broadway (228-9600).

KEN PRICE—New ceramic cups, plates, and bowls that depict images of contemporary Los Angeles, executed in a Mexican Folk pottery style; through 4/25. Cowles, 420 W. Broadway (925-3500).

JOSEPH RAFFAEL—New paintings and watercolors that pay homage to the artist's love of nature and to the light, color, and heat of the South of France, where he lives; through 4/29. Hoffman, 429 W. Broadway (966-6676).

PEGGY REVENTLOW/NICOLE CALLEBAUT—Figurative sculptures/Paintings and works on paper. Through 4/25. Bustamante, 560 Broadway (226-2108).

ANDREI ROITER—Paintings, objects, and drawings that use everyday occurrences as subject matter; through 4/29. Koury, 89 Greene St. (334-5155).

WINSTON ROETH—New paintings; through 4/25. Stark, 594 Broadway (925-4484).

BILL SCHWARZ—A work titled "Inherent Violence of Geometry" that comprises found photographs, rifle barrels, and other objects; through 4/25. Theodore, 580 Broadway (274-8260).

RICHARD SERRA—Recent large-scale drawings inspired by the artist's journey down the Nile; through 4/25. Pace, 142 Greene St. (421-3292).

CAMERON SHAW—Recent sculpture; through 5/2. Gibson, 568 Broadway (925-1192).

ROGER SHIMOMURA—New paintings and photographs that explore racism towards Asians living in the United States; through 4/21. Steinbaum, 132 Greene St. (431-4224).

SUSAN SILAS—Paintings, plywood pieces, and photographic works that are an amalgamation of appropriated images and objects presented as information and cultural detritus; through 4/18. Fiction/nonfiction, 21 Mercer St. (941-8611).

CHARLES SIMMONS—Recent sculpture; through 4/25. Castelli, 420 W. Broadway (431-5160).

CARY SMITH/LILLIAN BALL—Recent paintings; through 4/25/Sculptures cast from domestic objects; through 5/2. Rubin Spangle, 395 W. Broadway (226-2161).

RAY SMITH—Recent paintings and sculpture; through 4/25. Sperone Westwater, 142 Greene St. (431-3685).

KEITH SONNIER—Prints, drawings, and multiples from 1990–1992, at Castelli, 578 Broadway (431-6279), through 4/25; sculpture from 1989–92, at Castelli, 420 W. Broadway (431-5160), through 4/25; new works, at 65 Thompson, 65 Thompson St. (219-2219), through 5/2.

KEUNG SZETO—Mixed-media works on paper, linen, and metal; through 4/25. Harris, 383 W. Broadway (431-3600).

ANDREA THOMA—Paintings of abstracted landscapes; through 4/22. Dannenberg, 484 Broome St. (219-0140).

MATTHEW WEAVER—Recent paintings with collage and map-like imagery; through 5/5. Engelhorn, 591 Broadway (966-6882).

MARY WEATHERFORD—Paintings in which silkscreen images of roses are superimposed over a thin stain of color; through 4/18. Blum Helman Warehouse, 80 Greene St. (226-8770).

PETER WHITNEY—Sculptures of spiders and their webs constructed from chair parts, bowling balls, lamp parts, and kitchen utensils; 4/11–5/16. Yi, 249 Centre St. (334-5189).

WILLIAM WILKINS—Paintings on constructions of wood, steel, and concrete; through 4/29. Foster Goldstrom, 560 Broadway (941-9175).

KEVIN WIXTED—Recent paintings and works on paper; through 4/18. Beitzel, 102 Prince St. (219-2863).

SUSAN WOLDMAN—Life-size mixed-media figures that incorporate found objects; through 5/14. C & A, 96 Spring St. (431-8664).

MARTIN ZIMMERMAN—A work titled "Catalogue Available" that invites viewer participation; through 5/2. Arena, 128 Wooster St. (226-1420).

Other

DIANA AVAKIAN-STONESON/JONATHAN TUCKER—Paintings that combine images of perversion and childhood/Paintings of cartoon-like figures on raw canvas or on backgrounds painted to resemble fabric. Through 4/19. P.S. 122, 150 First Ave. (228-4150).

RODOLPHE BRESDIN/ODILON REDON—Prints, drawings, and two etched copperplates/Prints and illustrated books. Through 5/9. Grolier Club, 47 E. 60th St. (838-6690).

FERRIS COOK—Oil paintings inspired by turn-of-the-century garden book designs; through 5/10. Wave Hill, 675 W. 252nd St. (549-3200), Tue.-Sat. 10-5, Sun. 10-7.

GUNTHER DOMENIG—Drawings, photographs, models, and a video documentation of two recent buildings designed by this Austrian architect; through 4/25. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

PIERRE FOLLIET—Watercolors painted between 1985–1992, of cityscapes in New York and Paris and landscapes in northern New Jersey and the South of France; through 5/13. La Maison Francaise, 16 Washington Mews (998-8750), Mon.-Fri. 10-6.

ILONA RUEGG—Paintings and works on paper by a Swiss artist; through 5/10. Swiss Institute, 35 W. 67th St. (496-1759).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). "Five Latin American Artists," with works by Cardenas, Gironella, Morales, Segui, Toledo; 4/9–5/23.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works by Beuys, Broodthaers, Duchamp, Manzoni; through 5/16.

GOETHE HOUSE—1014 Fifth Ave. (439-8700). "Consumed," with works by Karrenberg, Neidich, Tiravanija; through 5/10.

GOFFMAN—18 E. 77th St. (744-5190). Works by Cornwell, Hoskins, McCarthy, Schuyler, Wyeth, others; through 4/25.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Hunt, Inness, Israels, Hunt; through 4/18.

REHS—305 E. 63rd St. (355-5710). French paintings from 1880–1940, by Bouguereau, Dupre, Galien-Laloue, Knight, Toudouze, Vlaminck, others; through 4/24.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "The Wall Project," with works by 76 artists to benefit the Sculpture Center's "Artists in the Schools" program; 4/9–25.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings by American artists who worked in France between 1875 and 1925, including Beckwith, Boggs, Butler, Cassatt, Frieseke, Hale, Metcalf, Twachtman, others; through 6/27.

URDANG—23 E. 74th St. (288-7004). A celebration of Bertha Urdang's eightieth birthday with works by gallery artists; through 4/25.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Intimately-scaled sculpture by Archipenko, Flannagan, Moore, Nadelman, Picasso, Saint Gaudens, Storrs, others; through 4/18.

57th Street Area

ADLER—41 E. 57th St. (308-0511). Designs, costumes, marionettes, and other works related to the Avant-Garde theater, by Archipenko, Exter, Larionov, Lissitzky, Popova, Vialov, others; 4/9–5/30.

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). 20th-century color block prints by Dow, Lum, Hyde, Lazzell; through 4/18.

BALDACCI DAVERIO—41 E. 57th St. (826-4210). Still lifes by De Chirico, De Pisis, Gnoli, Manzoni, Morandi; through 4/18.

BARON/BOISANTE—50 W. 57th St. (581-9191). Works by Baechler, Byron, Vital; through 4/18.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th and 20th-century artists, including Desmazieres, Meckseper, Redon, Tissot, others; through 5/16.

KRUGIER—41 E. 57th St. (755-7288). Works by 19th- and 20th-century European and American artists, including Bonnard, Calder, Giacometti, Klee, Miro, Picasso, Tapies, others; through 5/15.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "In Your Face: Politics of the Body and Personal Knowledge," with works by Bourgeois, Kass, Kazuko, Mendieta, Smith, others; through 4/22.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Works by Diggs, Knecht, Sances; through 4/18.

ART IN GENERAL—79 Walker St. (219-0473). "Morphologic," with works by Bundarin, Fishman, Huang, Parlato, Rosewater, others; installations by Byard, Fernandez, Lababdie, Tomney, Wadsworth; through 4/18.

BLONDIE'S—72 Thompson St. (431-8601). Portraits of Andy Warhol by Kerpel, Meade, O'Beil, Nebeska, Ryan, Valtchev, others; through 4/14.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

FRANKLIN PARRASCH—584 Broadway (925-7090). "The Endowed Chair," with chairs and images of chairs by Adkins, Benton, Castle, Doner, Lichtenstein, Oppenheim, Rauschenberg, Samaras, others; through 4/18.

GOOD—532 Broadway (941-8066). "The Open Work," with works by Armajani, Fahlstrom, Gorchov, Hyde, Johns, Zapkus; through 5/2.

HAWKINS—448 W. Broadway (477-5699). Works by seven artists that contribute to a staged tabloid tableau; through 4/25.

HUMPHREY—594 Broadway (226-5360). Found objects, assemblages, and constructions by Abrams, Arai, Dolberg, Fay, Garcia, Palaia, others; through 5/2.

KOOL ART—375 W. Broadway (966-9277). "The New Art Scene," with paintings, sculpture, video, and performance by forty artists; through 5/30.

LIGUORI—93 Grand St. (334-0190). "As If/Such As," with works by Friebe, McCallister, Smith, Spurrier; through 4/25.

LOUVER—130 Prince St. (925-9205). "Overlay," with works by Baldessari, Berman, Johns, McCollum, Mullican, Rauschenberg, Ruppersberg, Salle; through 4/18.

PARRASCH—584 Broadway (925-7090). "The Endowed Chair," with works by Atkins, Benton, Castle, Christo, Doner, Lichtenstein, Samaras, Warhol, others; through 4/18.

PRETTO—142 Greene St. (431-3041). Works by Allain, Kretschmer, Piemontese; through 4/18.

RUBENSTEIN/DIACONO—130 Prince St. (431-4221). Works by Bleckner, Burton, Halley, Taaffe; through 4/18.

SHAPOLSKY—99 Spring St. (334-9755). "The Prevailing Fifties," with works by Abbott, Barrer, Dehner, Johnson, Jagger, Muller, Thomas, others; through 4/25.

STAIB—8 Greene St. (941-5977). Works in various media by Dill, Feintuch, Grostein, Kaczynski, Paris, Touyarb, Wilke; through 4/18.

STEINGLADSTONE—99 Wooster St. (925-7474). Early works by Arte Povera artists, including Anselmo, Boetti, Fabro, Kounellis, Merz, Penone, Zorio, others; through 5/30.

TELLER—568 Broadway (941-7335). Prints and drawings from the 1930s by Blashko, De Lappe, Moore; through 4/25.

THE GALLERY—30 Bond St. (505-9668). Figurative paintings by Bates, Bermingham, Brown, Drake, Golub, Pistolesi, Radford, Santore, Steers; through 4/18.

THORP—103 Prince St. (431-6880). "Paint," with paintings by Barcelo, Chia, Humphrey, Mitchell, Olitski, Resnick, Snyder, others; through 5/9.

THREAD WAXING SPACE—476 Broadway (966-9520). "Behind Bars," with works by Ashbaugh, Etkin, Humphries, Klauber, Liddell, Mosset, Scully, Westfall, others; through 4/25.

WOOSTER GARDENS—40 Wooster St. (941-6210). "Healing," with works by Drozdik, Faust, Ireland, Moffet, Shaw, Gonzalez Torres, Warren, others; through 4/25.

X-ART FOUNDATION—578 Broadway (677-8146). An exhibition to benefit The X-Art Foundation and its publication, *Blast*, with works by Anastasi, Benglis, Chamberlain, Faust, Golub, Kosuth, Lemieux, Patkin, Spero, others; through 4/18.

Other

BARUCH—17 Lexington Ave. (387-1130). Works by De Kooning, Guston, Kline, Krasner, Pollock; through 4/17.

CITY UNIVERSITY OF NEW YORK—Research Foundation, 79 Fifth Ave., third floor (886-2912). "12 Printmakers," with works by Fish, Feldman, Lederman, O'Connor, Ross, Trakis, Romano, others; through 6/30.

GREY GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780). Painted photographs and knitted wall installations by Elaine Reichek, murals by Lily van der Stokker, window installation by Arne Svenson; through 5/16.

ILLUSTRATION—330 E. 11th St. (979-1014). Prints and drawings in black and white, by Beck, Bryan, Drescher, Ortega, Russo, Sala, others; 4/9–5/17.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part II," with works by Lusane, Saar, Suarez; through 5/1.

WHITE COLUMNS—154 Christopher St. (924-4212). Works by Ramirez-Jonas and Wilson; "White Room Program," with works by Armstrong, Monti, Seator; through 4/18.

PHOTOGRAPHY

ALICE AUSTIN—An exhibition celebrating the 125th anniversary of her birth, with Austen's photographs of her friends and family on Staten Island in the late 1800s; through 5/22. Arsenal, Fifth Ave. and 64th St., in Central Park (360-1309).

SANDRA BAKER—Photographs of New York; through 4/25. Neikrug, 224 E. 68th St. (288-7741).

NANCY BURSON—Recent portraits taken with the Diana camera; through 4/18. Baum, 588 Broadway (219-9854).

ANDREW BUSH/JONI STERNBACH—Portraits of drivers in their cars from his "Vector Portraits" series/Platinum palladium prints. Through 4/18. Lieberman & Saul, 155 Spring St. (431-0747).

BRUCE CRATSLEY—Black-and-white portraits, street scenes, figure studies, and still lifes; 4/9–5/9. Goldberg, 52 E. 76th St. (288-1276).

LOUISE DAHL-WOLFE—A selection of photographs from 1935–1960, including portraits, fashion, and nudes; through 5/2. Staley-Wise, 560 Broadway (966-6223).

BARBARA ESS—New photographs; through 4/25. Marcus, 578 Broadway (226-3200).

ROBERT HEINECKEN/GARRY WINOGRAND—Recent photographs that are collages of imagery from popular culture/Photographs from the 1950s and early 1960s. Through 5/2. Pace/MacGill, 32 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.-Sun. 11–6. $3.50; students and seniors $2. Through 4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." Through 4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900–1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.-Sun. 11–6. $3.50; students and seniors $2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; through 4/26.

BRAD IVERSON—Photographs that depict the effects of urban renewal on Detroit and its people; through 5/8. Camera Club of New York, 853 Broadway (260-7077).

HELEN LEVITT/YOSHIKO ITO—Black and white and color photographs taken over the past fifty years, with an emphasis on humor/Sequential contact prints of cloud patterns, animal close-ups, and self-portraits; 4/9–5/16. Miller, 138 Spring St. (226-1220).

LOWINSKY—575 Broadway (226-5442). Photographs of Notre Dame de Paris, circa 1851, by Bisson Freres; bird eggs and nests, 1900–30, by Richard Tepe; anonymous diagnostic pictures from an English insane asylum, circa 1870s; through 5/30.

MERCANTILE LIBRARY OF NEW YORK—17 E. 47th St. (755-6710). 19th-century photographs of Walt Whitman from private and public collections, by Cox, Eakins, Kurtz, Pearsall, Sarony, Willams, others; through 5/29.

ROBERT MIZER—Physical culture photographs from the 1950s; through 4/25. Wessel O'Connor, 60 Thomas St. (406-0040).

JOHN PFAHL—Recent color photographs of waterfalls, including Niagara Falls, Frank Lloyd Wright's Fallingwater, and the falls of Yellowstone; through 5/9. Borden, 560 Broadway (431-0166).

RICE—325 W. 11th St. (366-6660). "Flesh & Stones," with photographs by Davis, Gentl, Goldman, Jones, Sinclair, Szoka, Turner; through 4/26.

PAMELA SCHEINMAN—Photographs of cemetery art in Mexico; through 5/2. Grass Roots, 560 Broadway (431-0144).

BASTIENNE SCHMIDT/WILLIAM GREINER—Photographs that document poverty and death in Colombia/Color photographs of funeral wreaths in a New Orleans cemetery. Through 4/25. Opsis, 561 Broadway (966-8881), Sat. only.

HENRY HOLMES SMITH—Experimental vintage photographs and modern color dye transfer prints from 1931–86; through 4/18. Greenberg, 120 Wooster St. (334-0010).

SEAGRAM—375 Park Ave. (572-7000), Mon.–Fri. 9–5. Small photographs from the 1890s through 1978, by Evans, Hine, Josephson, Struss, Thorne-Thomsen, others; through 5/22.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420. "The Spanish Vision: Contemporary Art Photography, 1970–1990," with works by Aparicio, Cuallado, Fontcuberta, Minguez, Munoz, Torrens, Vielba, others; through 4/17.

GEORGE TICE—Recent photographs of landscapes in Yorkshire, England; 4/14–5/23. Witkin, 415 W. Broadway (925-5510).

SHIKANOSUKE YAGAKI—Photographs of Kyoto from the 1930s; through 4/25. Houk Friedman, 1094 Madison Ave. (628-5300).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.'" Through 4/19: "African Improvisation: Textiles from The Indianapolis Museum of Art." Through 4/19: "Site-Specific Installation by Sam Gilliam." Through 9/30: "Robert Kushner's Changing 'Seasons.'"

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." Through 5/31: "Otavipithecus."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/10: "Zarina: House With Four Walls." Through 5/10: "Liliana Porter: Fragments of the Journey."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 4/26: "Arman 1955–1991: A Retrospective." Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." Through 6/14: "William M. Harnett." Through 6/28: "Helen Levitt." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 5/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 5/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 5/5: "Allegories of Modernism: Contemporary Drawing."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 7/26: "Adriaan Lubbers in New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 5/3: "167th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 5/2: "Recent Acquisitions: Photography." Through 9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 4/25: "Fool's Fire by Julie Taymor." Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater." Through 6/10: "Judy Garland: A Celebration."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/12: "Ik-Joong Kang: 3 x 3." Through 4/12: "Sarah Charlesworth: Special Project." Through 4/12: "Focus on the Figure: Paintings by Henrietta Mantooth and Willy Lenski."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. 5; students and seniors $3. "Calder's Circus." . . . Through 4/19: "William Wegman." Through 5/10: "Terry Winters." Through 5/17: "Paul Strand." Through 6/21: "Joan Mitchell: Pastel." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 4/18: "Alison Saar: Slow Boat." Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 5/1: "The Stieglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/14 at 10 a.m. and 2: "Jewelry." On view from 4/11. 4/15 at 10 a.m. and 2: "Photographs." On view from 4/11.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 4/16 at 10 a.m.: "Antique and Fine Jewelry." On view from 4/11.

DOYLE—175 E. 87th St. (427-2730). 4/8 at 10 a.m.: "Fine English and Continental Furniture, Decorations, and Paintings." On view from 4/4.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/8 at 10: 15 a.m. and 2: "Arcade Furniture and Decorations." On view from 4/4. 4/13 at 10:15 a.m. and 2 and 4/14 at 10:15 a.m.: "Arcade Jewelry." On view from 4/11. 4/14 at 10:15 a.m. and 2: "Photographs." On view from 4/9.

SWANN—104 E. 25th St. (254-4710). 4/13 at 10 a.m. and 1: "Photographs and Photographic Literature." On view from 4/13.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 8

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; featuring violinist Gidon Kremer. Tchaikovsky's Violin Concerto; Ives's Symphony No. 4. Carnegie Hall at 8. $16.50, $23.

GUARNERI QUARTET—With pianist Yefim Bronfman. Beethoven's Trio No. 2 in D, Op. 9; Shostakovich's Piano Quintet in G Minor, Op. 57; Smetana's String Quartet No. 1 in E-Minor. Alice Tully Hall at 8. $25.

CYNTHIA RAIM, pianist. Works by Haydn, Schumann, Dvorak, Chopin. Weill Recital Hall at 8. $10.

JUILLIARD ORCHESTRA, Otto-Werner Mueller conductor. Strauss's *Don Juan;* Strauss's Horn Concerto No. 1 in E-flat; Brahms's Symphony No. 4 in E Minor. Avery Fisher Hall at 8. $10.

OPHRA YERUSHALMI, pianist; with soprano Karen Holvik, pianist Tomer Lev. "Echoes of Mozart in the Nineteenth Century...An Evening of Homage: Chopin/Mozart, Liszt/Mozart, and Chopin/Liszt." Merkin Concert Hall at 8. $10.

SINGERS FROM THE JUILLIARD OPERA WORKSHOP—Opera arias and scenes. Alice Tully Hall at 1. Free.

SHANGHAI STRING QUARTET—With pianist Tian Jiang. Dvorak's Piano Quintet; Beethoven's Quartet No. 4 in C Minor, Op. 18; Zhou Long's *Song of the Ch'in.* Miller Theatre, Broadway and 116th St. (854-7799), at 8. $16.

MANHATTAN SCHOOL OF MUSIC CONCERT—Faculty, alumni, students, friends of the school perform works by Roland Vasquez: Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

ALAN JOHNSON, pianist; with members of the Unstucke Ensemble. New keyboard music by Michael Kosch. Dia Center for the Arts, 155 Mercer St. (799-2620), at 8. $10.

JOHN CORRIGAN, pianist. Works by Schumann, Liszt, Alkan. New York Genealogical and Biographical Society, 122 E. 58th St. (752-1938), at 7:30. $25.

NEW YORK CHORAL SOCIETY CHAMBER SINGERS, Penna Rose conductor. Works by Bach, Haydn, Britten, Ellington, Bernstein, McFerrin. St. Bartholomew's Church, Park Ave. and 50th St. (627-0024), at 8. $10.

Thursday, April 9

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; with violinist Nigel Kennedy. Bruckner's Symphony No. 8. Avery Fisher Hall at 8. $10–$50.

BOSTON SMPHONY ORCHESTRA—See 4/8.

MARK STEINBERG, violinist. Elgar's Sonata in E-Minor; Busoni's Sonata No. 1. Also, works by Mario Davidovsky, Smetana, Bruce Adolphe. Weill Recital Hall at 8. $15; $100 includes post-concert dinner at the Lotus Club.

RIVERSIDE SYMPHONY, George Rotham conductor; with soprano Charlotte Hellekant. Works by Ravel, Honegger, Dutilleux. Alice Tully Hall at 8. $14–$25.

LEROY JENKINS RETROSPECTIVE AND BEYOND—The Soldier String Quartet, others perform music by the composer. Merkin Concert Hall at 8. $15.

MANHATTAN SCHOOL OF MUSIC JAZZ ENSEMBLES, Dick Lowenthal, Robert Keller conductors. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

ANN McMILLAN, violinist; with pianist Max Lifchitz. Original works. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

WESTERN WIND—With mezzo-soprano Betty Allen. *The Passover Story.* Jewish Museum, New-York Historical Society, Central Park West and 77th St. (399-3357), at 7. $10.

DAVID ORCUTT, baritone/**DAVID REBHUN,** pianist. Schumann's *Dichterliebe;* a new work by Paul Stefan. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at noon. $2.

STUDENTS FROM THE LUCY MOSES SCHOOL OF MUSIC AND DANCE—Works from the classical repertoire. Merkin Concert Hall at 2. Free.

BARGEMUSIC—Violinist Christiaan Bor, violist Paul Coletti, pianist Joseph Villa, cellist Jian Wang. Beethoven's Piano Quartet in E-flat; Schumann's *Arabeske* for Piano; Chopin's Ballade in G Minor for Piano; Brahms's Piano Quartet in A; Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, April 10

SAINT CECILIA CHORUS AND ORCHESTRA, David Randolph conductor. Bach's *The Passion According to St. John.* Carnegie Hall at 8. $10–$35.

AMERICAN STRINGS QUARTET—Violinists Peter Winograd, Laurie Carney, violist Daniel Avshalomov, cellist David Geber. Haydn's Quartet No. 2 in F; Prokofiev's Quartet No. 1; Beethoven's Quartet in C-sharp Minor. Weill Recital Hall at 8. $16.

NEW YORK PHILHARMONIC—See 4/9.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—With violinist Robert McDuffie. Haydn's Trio No. 3 for Piano, Violin, and Cello in C, Hob. XV:27; Ligeti's Trio for Horn, Violin and Piano; Dvorak's Quartet for Piano and Strings in E-flat, Op. 87. Alice Tully Hall at 8. $24.

HASKELL SMALL, pianist. All-Gershwin program: *Lullaby; American in Paris;* Concerto in F; three preludes. Town Hall at 8. $15, $20.

"N.Y./PHILLY GOSPEL CARAVAN"—Featuring the Dixie Hummingbirds, Swan Silvertones, Angelic Gospel Singers. Symphony Space at 8. $15.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; with composer Kenneth Lieberson. Lieberson's *Essay for Orchestra* (premiere); Saint-Saens's Violin Concerto No. 3; Mendelssohn's Symphony No. 3. Trinity School, 91st St. between Columbus and Amsterdam Aves. (741-0011), at 8. $10.

MANHATTAN SCHOOL OF MUSIC PHILHARMONIA, David Gilbert conductor. Works by Haydn, Berlioz. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

SHEM GUIBBORY, violinist; with violinist Alicia Edelberg, violists Nardo Poy, Ira Weller, others. Works by Mozart, Kodaly, Francaix, Brahms. Roerich Museum, RSD and 107th St. (864-7752), at 8. Free.

THE METERS—Featuring Art Neville; with the Authority. Funk music. The Muse, W. Broadway and Canal St. (307-7171), at 10. $25.

ANONYMOUS 4, vocal quartet. Virtuoso music from fourteenth-century Italy. St. Michael's Church, Amsterdam Ave. and 99th St. (781-7737), at 8. $10.

AMOR ARTIS, organist. Works by Pietro Sales, Salieri, Michael Haydn. St. Jean Baptiste Church, Lexington Ave. and 76th St. (874-4513), at 8. $15.

BROOKLYN PHILHARMONIC ORCHESTRA, Dennis Russell Davies conductor; with violinist Oscar Shumsky, pianist Agustin Anievas. Works by Handel, Brahms, Maurizio Kagel. BAM Opera House, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100), at 8. $12–$25.

Saturday, April 11

MUSICA SACRA, Richard Westenburg conductor; featuring the Boys Choir of Harlem, soprano Elizabeth Futral, tenor Charles Bressler, others. Bach's *St. Matthew Passion.* Carnegie Hall at 8. $10–$30.

DA VINCI PLAYERS—Herbert Feldman conductor. Works by Handel, Bach, Scarlatti, Telemann played on period instruments. Weill Recital Hall at 8:30. $10.

NEW YORK PHILHARMONIC—See 4/9.

CONTINUUM—The musical ensemble performs works by composer Stefan Wolpe. Alice Tully Hall at 8. $12.

IN HAE KIM, soprano; with pianist Robert Kopelson. Works by Mozart, Rossini, Chausson, others. Merkin Concert Hall at 8:30. $10.

TADEU COELHO, flutist; with pianist Joanne Polk. Premieres by Ronald Roseman, Ruth Schonthal. Also, works by C.P.E. Bach, Prokofiev, Robert Muczynski, Andre Jolivet. Weill Recital Hall at 5:30. $13.

MILTIADES A. MATTHIAS, pianist. Bach's Suite No. 5; Mozart's Sonata in C-Minor; Beethoven's *Waldstein* Sonata. Also, works by Theodore Antoniou, Gershwin, Copland, Alkan. Weill Recital Hall at 2. $10.

GUARNERI STRING QUARTET—Haydn's Quartet No. 4 in D; Quartet No. 3; Schubert's Quartet No. 1 in A. Metropolitan Museum at 8. $25.

WAVERLY CONSORT, Michael Jaffee conductor. "Spanish Music from the Age of Exploration." Town Hall at 8. $17–$25.

CON BRIO ENSEMBLE—Violinist Anton Miller, cellist Lawrence Zoernig, pianist Diana Mittler. Loeillet's Sonata in G for Violin, Cello, and Piano; Dvorak's "Dumky" Trio in E Minor; Beethoven's "Archduke" Trio in B-flat. Lincoln Center Library at 2:30. Free.

LU SIQING, violinist/**YEH YING,** soprano. The violinist performs works by David L. Diamond, Manuel de Falla, others. The soprano performs arias by Puccini, Gounod, Bellini, others. 92nd St. Y at 8. $10, $15.

THE METERS—See 4/10.

CHAMBER ENSEMBLE OF THE NEW YORK CITY SYMPHONY, David Eaton conductor. Works by Piston, Haydn, Skoryk, Mozart. Ukrainian Institute of America, Fifth Ave. and 79th St. (288-8660), at 8. $20.

THE N.Y.-BUENOS AIRES CONNECTION, Pablo Aslan conductor-contrabass player. Classical tangos; *Nuevo Tango* repertoire; works by Astor Piazzolla. The New-York Historical Society, Central Park West and 76th St. (873-3400), at 7:30. $7.

STUDENTS OF THE JUILLIARD SCHOOL—Mozart minuets and German dances for chamber orchestra. Cafe Vienna, Avery Fisher Hall, at 3. $6.

"N.Y./PHILLY GOSPEL CARAVAN"— Featuring singer Marion Williams, Stars of Faith, A.R.C. Gospel Choir. Symphony Space at 8. $15.

ROWAN STORM, percussionist-singer-composer. A blend of Middle Eastern rhythms, melodies, and instruments with modern technology. New York Open Center, 83 Spring St. (219-3739), at 8. $10.

JOELLE LEANDRE, contrabass player; with bassist William Parker. Jazz. Roulette, 228 W. Broadway (219-8242), at 9. $7.

"THE LADIES SING THE BLUES . . .AND JAZZ"—Featuring singers Dakota Staton, Sandra Reaves-Phillips, Ernestine Anderson. BAM Majestic Theater, 651 Fulton St., Brooklyn (718-636-4100), at 8. $10–$24.

BROOKLYN PHILHARMONIC ORCHESTRA—See 4/10.

Sunday, April 12

RICHARD GOODE, pianist. Mozart's Sonata in F, H. 33-494; Schubert's Sonata in C-Minor; Schubert's Sonata in A; four preludes by Debussy. Avery Fisher Hall at 7:30. $11–$20.

BOSTON EARLY MUSIC FESTIVAL ORCHESTRA, Andrew Parrott conductor. Bach's Suite Nos. 1–4. Alice Tully Hall at 8. $22.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 4/10. Today at 5.

WEN QIAN, violinist. Brahms's Sonata No. 1 in G, Op. 78; Bach's Sonata in C for Violin. Also, works by Stravinsky, Sicong Ma, Henri Wieniawsky. Weill Recital Hall at 8:30. $10.

MIN-JUNG PARK, violinist. Weill Recital Hall at 5:30. $13.

MONTCLAIR COMPOSERS AND MUSICIANS, Daniel Trimboli conductor; featuring George Rochberg. John Girt's *August River;* Ting Ho's *A Fool in Paradise;* others. Weill Recital Hall at 2. $15.

GOLIARD—Violinist Frank Almond, soprano Meredith Nordass, pianist Brian Zeger. Works by Satoh, Saint-Saens, Brahms, Strauss, Elgar. Merkin Concert Hall at 7:30. $12.

"NEW SOUNDS"—Featuring the Lounge Lizards, the Mikel Rouse Broken Consort, Rova Saxophone Quartet. Original compositions. Merkin Concert Hall at 3. $15.

ELISE ROSS, soprano/**YOKO NOZAKI,** pianist. Works by Ives, Bartok, Rachmaninov, de Falla, Canteloube, Weill. Town Hall at 2. $5–$7.50.

"IN CELEBRATION OF LIFE"—Singers Jodi Benson, Betty Buckley, Harry Groener, Karen Mason, Julie Wilson, others perform new songs in a benefit for Equity Fight AIDS. Church of St. Paul the Apostle, Columbus Ave. and 59th St. (978-9390), at 7:30. $20.

FIFTH SPECIES—Woodwind quintet. Works by Martin Bresnick, Arthur Jarvinen, Rudolph Komorous, Gyorgy Ligeti, others. Alternative Museum, 594 Broadway (966-4444), at 3. $8.

AEOLIAN CHAMBER PLAYERS—Works by Beethoven, Syzmanowski, Brahms. Kosciuszko Foundation, 65th St. between Fifth and Madison Aves. (734-2130), at 2:45. $12.

KATHARINE FLANDERS MUKHERJI, flutist. Works by Boulez, Copland, Martinu, others. Greenwich House Music School, 46 Barrow St. (242-4770), at 3. $12.

JOE GALLANT—The composer-contrabass guitarist presents *Illuminati: 2 Facets* for septet and fifteen-peice band. A mixture of modern chamber music, jazz, swing, ragtime, pulse, ska, reggae, funk. Roulette, W. Broadway and White St. (219-8242), at 8. $7.

DAVID PARKS, tenor/**KARL PAULNACK,** pianist. Works by Mozart, Schubert, Beethoven, Duparc, Liszt. Roerich Museum, RSD and 107th St. (864-7752), at 6. Free.

MELISSA MOSS BAUMAN, the soprano performs in a benefit for Christ Church United Methodist. Arias of Bach, Handel. Also, works by Bernstein, John Alden Carpenter. Christ Church, Park Ave. and 60th St. (838-3036), at 2. $10–$200.

ARTEK—The period-instrument ensemble performs Bach's *St. John Passion.* St. Francis of Assisi Church, 31st St. between Sixth and Seventh Aves. (873-0473), at 7:30. $10.

METROPOLITAN SINGERS/THE GREEK CHORAL SOCIETY, Sino Anagnost conductor. Rachmaninov's *The Night Vigil.* Holy Trinity Cathedral, 319 E. 74th St. (704-2100), at 6. $18–$75.

CHOIR OF TRINITY CHURCH, Owen Burdick conductor. Bach's *St. John Passion.* St. Paul's Church, Broadway and Fulton St. (602-0873), at 4. $10.

ODYSSEY CHAMBER PLAYERS—Violinist Christopher Lee, flutist Wendy Rolfe, others. Works by Beethoven, George Perle, Doppler. Madison Avenue Presbyterian Church, Madison Ave. and 73rd St. (496-7071), at 4. $6.

BARGEMUSIC—See 4/9. Today at 4. $18.

BROOKLYN PHILHARMONIC ORCHESTRA—See 4/10. Today at 3.

STUDENTS FROM THE MANNES COLLEGE OF MUSIC—Works by Brahms, Monteverdi, Crumb, Ravel. Lafayette Avenue Presbyterian Church, Lafayette Ave. and Oxford St., Brooklyn (718-625-7515), at 3. $12.

Monday, April 13

ORCHESTRA OF ST. LUKE'S, Robert Shaw conductor. Handel's *Messiah;* with soprano Penelope Jensen, mezzo-soprano Marietta Simpson, tenor Jon Humphrey, bass Victor Ledbetter, the Atlantic Symphony Chamber Orchestra. Carnegie Hall at 8. $12–$50.

CHELSEA CHAMBER ENSEMBLE, Larry Guy conductor. Works by Finzi, Dohnanyi, Dvorak. Weill Recital Hall at 8. $15, $25.

EMANUEL AX, pianist/**GIL SHAHAM,** violinist. Beethoven's Sonata in F, Op. 24; Debussy's Sonata in G Minor; Brahms's Sonata No. 3 in D Minor, Op. 108. A benefit concert for Columbia College. Town Hall at 8. $25, $35; $50–$100 includes pre-concert dinner and post-concert reception at Sardi's.

NEW YORK UNIVERSITY CHAMBER MUSIC SOCIETY, Gregory Haimovsky conductor. Contemporary works by composers from Arab countries. Merkin Concert Hall at 8. $12.

TERESA KUBIAK, cellist/**GILYA HODOS,** pianist. Works by Bach, Debussy, Brahms. Mark Goodson Theater, 2 Columbus Circle (245-1257) at 12:30. Free.

Tuesday, April 14

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA, Simon Rattle conductor; with pianist Emanuel Ax, soprano Elise Ross, baritone Robin Buck. Nielson's Symphony No. 3; Ravel's *Daphnis and Chloe.* Carnegie Hall at 8. $12–$45. Pre-concert lecture at 6:45 in the Main Hall.

STUDENTS OF THE NEW YORK WOODWIND QUINTET—Works by Mozart. Alice Tully Hall at 8. Free; tickets required.

NEW YORK PHILHARMONIC—See 4/9. Tonight at 7:30.

OMEGA ENSEMBLE—Mozart's Trio in B-flat, K. 502; Beethoven's Trio in B-flat, Op. 11; Ravel's Trio in A Minor; a jazz premiere by Finckel. Merkin Concert Hall at 8. $12.

PEDRO BURMESTER, pianist. Works by Mozart, Beethoven, Bach. 92nd St. Y at 8. $12.50.

S.E.M. ENSEMBLE—The ensemble performs *Electronic Music I,* a reconstruction of the 1956 concert of the WDR Cologne Electronic Music Studio. Paula Cooper Gallery, Wooster and Houston Sts. (718-243-0964), at 8. $12.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 4/6 at 8: Strauss's *Elektra,* Levine conducting; Behrens, Voight, Dunn, King, Rootering. 4/7 at 8: Britten's *Billy Budd,* Mackerras conducting; Clark, Hampson, Morris, Held, Courtney. 4/8 at 8: Puccini's *La Fanciulla del West,* Slatkin conducting; Daniels, Domingo, Milnes, Kelly, Yannissis. 4/9 at 6:30 (note time): Wagner's *Parsifal,* Levine conducting; Deborah Polaski (debut), Lakes, Wlaschica, Mazura, Rootering. 4/10 at 8: Strauss's *Elektra;* same as 4/6 except Gessendorf for Voight, Rysanek for Dunn. 4/11 at 1:30: *La Fanciulla del West;* same as 4/8. 4/11 at 8: *Billy Budd;* same as 4/7. 4/13 at 6:30 (note time): *Parsifal;* same as 4/9. 4/14 at 8: *Elektra;* same as 4/6 except Gessendorf for Voight, Rysanek for Dunn.

Other

"CARMEN'S COMMUNITY"—Playwright-director Fred Newman and black youth from the All Stars Talent Show Network present an avante-garde production of Bizet's *Carmen,* set to a hip-hop text. Castillo Theater, Greenwich St. between Spring and Canal Sts. (941-1234). 4/11 at 8. $20.

REPERTORIO ESPAGNOL—Moreno Torroba's *Luisa Fernanda.* Gramercy Arts Theatre, 138 E. 27th St. (889-2850). 4/12 at 3. $20.

DANCE

ODC/San Francisco

JOYCE THEATER—Through 4/19. Tickets: $20. 4/8–4/11 at 8; 4/12 at 2, 7:30: Brenda Way's *Still Krazy/Kat; Loose the Thread; Force of Circumstance.* 4/14 at 7: *The Velveteen Rabbit.*

Lar Lubovitch Dance Company

CITY CENTER—4/7–4/12. Tickets: $15–$38. 4/8–4/10 at 8; 4/11 at 3, 8; 4/12 at 3: *Waiting for the Sunrise; American Gesture.*

Other

"DANCES . . .PATRELLE"—Featuring dancers Cynthia Gregory, Judith Fugate, others. Patrelle's *Country Dances/The Hunt; Clara; Jazz Fools; Rhapsody in Blue.* Florence Gould Hall, 59th St. between Park and Madison Aves. (355-6160). 4/9–4/11 at 8. $27.50.

LADO FOLK DANCE ENSEMBLE OF CROATIA—Croatian traditional song and dance. Symphony Space. 4/8, 4/9 at 8. $25.

MARK MORRIS DANCE GROUP—4/8–4/11 at 8: *Polka; New York; A Lake;* others. 4/14 at 8: *Songs That Tell a Story; Lovey;* others. Manhattan Center Grand Ballroom, 34th St. between Eighth and Ninth Aves. (219-3660). $30.

MOVEABLE FEAST—Works by choreographers Jim May, Rae Ballard, Georgia Corner, Ming-Shen Ku, Alma Largey, others. DIA Foundation for the Arts, 155 Mercer St. (966-7521). 4/8, 4/9 at 8. $5–$8.

STEFA ZAWERUCHA—The choreographer-dancer performs *Black Box;* with music by composer "Blue" Gene Tyranny. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/9–4/11 at 8; 4/12 at 3. $12.

WOODPECKERS—Tap. Works from repertoire. Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284). 4/10, 4/11 at 8. $15.

INSCAPES 2—Featuring dancers Carlo Adinolfi, Beverly Brown, Mary Lisa Burns, others. Six solo works by choreographer Christopher Beck. Gowanus Arts Exchange, 295 Douglass St., Brooklyn (718-596-5250). 4/9–4/11 at 8; 4/12 at 4. $10.

PERFORMANCE

THE KITCHEN—512 W. 19th St. (255-5793). 4/9–4/11 at 8:30; 4/12 at 3: Choreographer-dancer Joann Fregalette Jansen performs in *A Short History of Mirrors.* 4/9, 4/12: $10; 4/10, 4/11: $12.

LA MAMA—74A E. 4th St. (956-6047). 4/9–4/11 at 10: John Moran, Daniel Harnett, Rebecca Moore in *The Haunted House.* $12.

DANSPACE PROJECT/ST. MARK'S CHURCH—Second Ave. and 10th St. (529-2318). 4/9–4/13 at 8:30: David Dorfman's *The Partial Truth;* with music by Dan Froot. $10.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARQUA—281 Church St., at White St. (334-1888). Casual. Italian-Veneto. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE BRIDGE CAFE—279 Water St., at Dover St. (227-3344). Casual. Contemporary American. Spcls: herb breaded calamari with spicy tomato mayonnaise, sauteed soft-shell crabs with a scallion butter, rosemary skewered lamb with couscous and zucchini. Res. sug. L Mon.–Fri. 11:45–5. Prix fixe Br Sun. 11:45–5. D Sun.–Mon. 5–10, Tue.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRIC—150 Varick St., at Vandam St. (691-5550). Casual. American. Spcls: sweetbreads with mashed potato and caramelized endive, pot au feu of red snapper with a saffron olive oil broth, ginger lacquered duck with a wheatberry salad and cured orange. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon—midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

SIRACUSA—65 Fourth St. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

VILLA MOSCONI —69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I–M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sun. noon–4. D daily 5–12:30 a.m. Private parties for 25–500. **(M)** **AE, CB, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE, TM.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

J.J. APPLEBAUM'S DELI CO.—431 Seventh Ave., at 33rd St. (563-6200). Casual. Kosher-style deli. Spcls: pastrami sandwich, cornbeef sandwich, blintzes. Open B, L and D 8:30 a.m.–8. **(I)** **AE.**

MANGANAROS FOODS—488 Ninth Ave., bet. 37th–38th Sts. (563-5331). Casual. Italian. Spcls: arancini sicilian; smoked chicken, brie and arugula sandwich, lasagna. No. res. Open Mon.–Sat. 9 a.m.–7. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock"with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16–oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpartick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18–oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: ricotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free parking after 5. **(M-E)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental.

Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M)** **Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

57th–60th Streets

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E)** **Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. French-Vietnamese. Spcls: crisp lobster wontons with hot mustard and hoisin sauce, ginger stuffed whole sizzling fish, crisp roast Saigon duck with tamarind sauce. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** **AE, CB, DC, MC, TM, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIRST WOK—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Thu. 4–11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1–11. **(I–M)** **AE.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Private parties 40–125. **(M)** **AE, CB, DC, MC, TM, V.**

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. Br Sun. noon–4. D daily 5–midnight. Bar till 2 a.m. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. *Banquets for 25–175.* **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Wed. 4–11, Thu.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, TM, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARMINE'S—2450 Broadway, bet. 90th–91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 2–10. **(M)** **AE.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porchini sauce, veal chop Partenopea, scampi griglia. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 4:30–11:30, Sun. 3:30–11:30. Private parties for 20. **(M)** **AE.**

POONA—128 W. 72nd St. (874-7420). Casual. Northern Indian. Spcls: biriani, lamb kurma, chicken makni, begun bhorta. Res. sug. L daily noon–4. D Mon.–Sat. 4–11:30, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

MING GARDEN—200 Garden City Plaza, Garden City (516 248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.–Sat. noon–3. D daily 3–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND SHOWS—The Stuyvesant Park Neighborhood Festival is 4/12 and offers antiques and housewares, from 11 a.m. to 6. Second Ave. from 14th to 23rd Sts. Free (684-4077). . . .The spring edition of the **Double Pier Antiques Show** is 4/11–12 on Piers 90 and 92, from 52nd to 55th Sts. along the Hudson River. Times: Pier 90, 10 a.m.–5, and early buying ($35), 8 a.m.–10 a.m.; and Pier 92, 11 a.m.–6, and early buying 9 a.m.–11 a.m. $9 (765-7437). . . .**The Depression Glass Extravaganza** is 4/11, 10 a.m.–4, at the Adria Motor Inn II, 221-17 N. Blvd., in Bayside. $3 (718-229-0738). . . .**Art in Society** is the theme of the **Gallatin Arts Festival,** and continues 4/12. Free (998-7344). . . .**The Boomingdale House of Music** sponsors the **West Side Spring Festival** on 4/11 (rain date 4/12) on Broadway bet. 96th and 106th Sts., 11 a.m.–6. Free (764-6331). . . .**Parsons' First Annual Flower Show** is 4/11, 11 a.m.–6, and 4/12, noon–5. Parsons' midtown campus, 560 Seventh Ave. at 40th St. Participants are current and former Parsons' floral design students. $5, under 12 free (229-5427). . . .See "Children," p. 107 for **Ringling Bros. and Barnum & Bailey's Circus.**

BENEFITS—Auction '92, sponsored by the Flatbush Development Corporation, is set for 4/11 in Boylan Hall at Brooklyn College, Campus Rd. and Bedford Ave. Viewing starts at 7. $20, includes buffet dinner (718-469-8990). . . .**The Spring Fling Fiesta** is 4/10, 7–10, at the China Club, 2130 Broadway at 75th St. Benefits scholarships at P.S. 11. $15 (627-4655). . . .**Glitter And Be Giving,** a fine jewelry auction and dinner, is 4/13 at the Pierre Hotel, Fifth Ave. at 61st St., at 6. $250-$1,000. Reserve (682-7440). On 4/14, Christie's, 502 Park Ave., presents a jewelry auction at 10 a.m., 2, and 6. (546-1000). Both benefit the **American Foundation for AIDS Research** . . . .**The Children's Blood Foundation's New Projects Group** presents its benefit, **Fine Food, Fine Wine, Fine Friends,** on 4/9, 7–11. At Country Club, 209 E. 85th St. $100; reserve (644-5791). . . .**Carnegie Hall's Junior Committee** presents a private recital with violinist Gil Shaham and pianist Emanuel Ax. Includes a light supper. On 4/12 at 7 at Carnegie Hall, 154 W. 57th St. $65; reserve (903-9682). . . .Macy's hosts a floral festival to benefit the **Cystic Fibrosis Foundation** on 4/14 at 7:45. $200; reserve (986-8783). Macy's **Eighteenth Annual Flower Show** runs 4/12–25; (560-4495).

PERFORMANCE—Radio City Music Hall, 1260 Ave. of the Americas, presents its 60th annual **Easter Show,** 4/10–23. $25, $27, $33; call for times and reservations (307-7171). A benefit for **Save the Children** is 4/10 at 6.$45–$100; reserve (203-221-4148). . . .**Theater for the New City,** 155 First Ave., presents **Dust,** a silent comedy. Runs through 4/19, Thur.–Sun., at 8. $5; reserve (254-1109).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents poets **Charles Simic** and **Tomaz Salamun** on 4/13 at 8. $8; reserve (415-5440). . . .**The Poetry Project,** St. Mark's Church, Second Ave. and 10th St., presents **John Ashbery & Pierre Martory** on 4/8 at 8; **Angry Women,** including Dana Bryant and Veronica Webb, on 4/10 at 10:30; and **Yau Ching & Lana Lin** on 4/13 at 8. $5 (674-0910). . . .**The New York Public Library** presents Australian anti-nuclear and ecological activist **Helen Caldicott** and from the series, "Collectors and Collecting," dealer **Kenneth Rendell.** Both on 4/14 at 6, Fifth Ave. and 42nd St. $5 (930-0571). . . .**The Writer's Voice** presents **Missing Scenes from Favorite Movies III** and features Nora Ephron, Ring Lardner Jr., Malia Scotch Marmo, and Donald Westlake on 4/10 at 8. At 160 Central Park W. $8 (875-4123). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., presents the following: **Gay and Lesbian Literary Series** at 7:30 ($6) and **Open Slam** at 9 ($5) on 4/8; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Drunken Boat** at 10 ($6) on 4/9; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Kevin Powell** at 10 ($10) followed by **Proof Rock: Evidence of Things Not Seen** on 4/10; and **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Paris Review Downtown,** featuring George Plimpton, Nancy Lemann, and Patricia Storace, at 9:30 ($6) on 4/11. Call for details (505-8183). . . .**La Mama La Galleria,** 6 E. 1st St., presents readings by **Ursula Molinaro** on 4/10 and a staged reading of Paul Mroczka's **Hero by Proxy** on 4/11. Both at 8. Contributions accepted (505-2476). . . .**The Academy of American Poets** presents **English As an International Literature** on 4/9 at 6:30 at the New York Public Library, 33 E. Broadway, and **Dana Gioia & William Logan** on 4/14 at 6 at the Donnell Library Ctr., 20 W. 53rd St. Free (427-5665). . . .**The New York Shakespeare Festival** presents **Public Poetry: The Second Sunday Series** on 4/12 at 10. Features Nicole Breedlove, Kurt Lamkin, Peter Spiro, and Stephanie Urdang. Public Theater, 425 Lafayette St. Free (598-7150). . . .**The New York City Audubon Society** presents a program on the Arctic National Wildlife Refuge, 4/9 at 6. Fashion Institute of Technology, 27th St. and Seventh Ave. Free (691-7483). . . .**Martha Stewart** discusses **Creating Your Own Personal Garden** on 4/9 at 2. New York Botanical Garden, 200th St. and Southern Blvd., Bronx. $45; reserve (220-8724).

TOURS

THE MEDICI OF NEW YORK—The Rhinelander Family: Profit and Patronage. 4/11 at 10:30 a.m. New York *Times* columnist Christopher Gray conducts a tour on architectural patrons of the American Renaissance. Meet at the northwest corner of 89th St. and Broadway. $10 (799-0520).

EAST 42ND ST.—4/11 at 10:30 a.m. and 2, 4/12 at 2, and 4/18 at 1, study the architecture, history, and scandals surrounding midtown's grand landmarks. Meet near the clock in Grand Central Station. $10 (517-0325).

URBAN EXPLORATIONS—4/12 from 10 a.m. to 1, **Foods of Chinatown.** Meander through the open markets, visiting a Chinese pharmacy, an herbal tea shop, and an Asian supermarket. . . .4/11 from 1 to 4, **SoHo and the Cast Iron District,** a walk through boutiques, galleries, and lofts. $15 (718-721-5254).

DEAD STARS REVISITED—4/11 from 1 to 3, Upper East Side. Relive the glory days of James Cagney and Marilyn Monroe with film connoisseur Josh Rosen. $12. . . .4/11 at noon, **Best Places to Kiss in New York City.** A two-hour tour of Midtown's most romantic spots. Call the Events Specialty Exchange for meeting place and reservations. (518-4059).

A VILLAGE PORTRAIT: GROVE & BLEEKER STREETS—4/12 from 2 to 4, an indepth look at two Village streets, including a tour of a classic townhouse built in 1823 and last decorated in 1898. $14; reserve (935-3960).

OSCAR ISRAELOWITZ TOURS—Trace the history of Jewish immigration to New York City. 4/12, 19, 20, 21, 23, 26 at 10 a.m., **Ellis Island.** Meet at the Staten Island Ferry Terminal near Ray's Pizza. $20. . . .4/12, 19, 20, 21, 22, 26 at 1:30, **Lower East Side.** Meet at Canal and Essex St. $15. (718-951-7072).

GREEN-WOOD CEMETERY TOURS—4/12 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet by the McDonald Ave. and Fort Hamilton entrance. $5 (718-469-5277).

CITYWALKS—Tours with John Wilson. 4/11 at 1, **West Village.** Meet at the northwest corner of Seventh Ave. S. and Christopher St. . . .4/12 at 1, **Downtown Manhattan: Old and New.** Meet at Broadway and Wall St. by Trinity Church. $12; reserve (989-2456).

BIG ONION WALKING TOURS—4/11 at 11 a.m., **Ellis Island,** a guided tour of the museums and grounds. $15 adults, $12 students and seniors (includes boat ticket, movie, and tour). . . .4/12 at 2, **Irish New York,** a walking tour through the former Little Ireland district of Lower Manhattan. $9 adults, $7 students and seniors; reserve (439-1090).

ADVENTURE ON A SHOESTRING—4/12 at 11 a.m., **South Street Seaport**. . . .4/12 at 3, **Stuyvesant Square Historic District.** $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—4/12 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .4/12 at 2, **Sons and Daughters of Erin.** Follow the rise of the Irish in New York, starting just prior to the potato famine of 1848. $12, seniors and students $10 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 4/11, 18, 25 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 4/12, 26 at 2: **Death Scenes of the Rich and Famous;** meet at 13 W. 54th. St., to see where some of New York's most gruesome murders have taken place. . . 4/18, 25 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .4/11, 25 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .4/12 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .4/26 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . .4/11 at 2, **JFK—The Tour;** meet on the corner of Madison and 76th St. . . .4/11, 18 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .4/12, 26 at 2: **Beautiful Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district.

COMPILED BY KATE O'HARA

SPORTS

MARTIAL ARTS—4/12 at 2 and 7, **Oriental World of Self Defense.** Features demonstrations of Karate, Kung Fu, Ninja, Judo, and other martial arts by Chuck Norris, Felix Vasquez, and other Grand Masters. Beacon Theater, Broadway and 74th St. $10–$25. (496-7070).

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 4/10, 11, 12 at 1:40 vs. Montreal. 4/13, 14, 15 at 7:40, vs. Philadelphia. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 4/7 at 1, 4/9 at 7:30 vs. Boston.

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 4/3 at 7:30 vs. Atlanta. 4/7 at 7:30 vs. Detroit. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 4/3 at 7:30 vs. Milwaukee. 4/5 at 7:30 vs. Atlanta.

STEPS—Run for the Parks, 4/12 at 10 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE VELVETEEN RABBIT—A ballet about a stuffed rabbit who is brought to life by a boy's love; for ages 5 and up. 4/14–17 at 7; 4/18 and 19 at 2 and 7. The Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800). $15; adults $20; group tickets available.

LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People, Dino Anagnost, conductor. The Bennington Marionettes, with 20 larger-than-life puppets, tell the story of a puppet who falls in love with a beautiful dancer in **Petrouchka, Puppets, and Musical Magic**; for ages 6–12. 4/11 at 11 a.m. and 1. Avery Fisher Hall, Lincoln Center, 65th St. and Broadway (721-6500). $15–$28; reserve.

EDUCATIONAL EASTER EGG HUNT—Search for answers to questions placed in Easter eggs at the Guinness World of Records exhibition; for ages 6–12. 4/11 from noon to 2. Concourse level, Empire State Building, 34th St. at Fifth Ave. (947-2335). $1 with accompanying adult.

THE ASIA SOCIETY—Sundays of Indian Dance. See demonstrations of Indian drum and dance, and the art of hand, foot and floor decoration. Sundays from 12:45–5; through 5/17. 725 Park Ave. at 70th St. (288-6400). $1; adults $2.

SUPER KANGAROO & FRIENDS—Australian shadow puppeteer Richard Bradshaw tells fables and adventure stories from down under and around the world; for ages 3–12. 4/11 at 11 a.m. and 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. off Greenwich St. (618-1980). $7; reserve.

EEYORE'S—Meet the Author. Joseph Bruchac will read from his collection of Native American folktales, *Thirteen Moons on the Turtle's Back*; for ages 6 and up. 4/11 at 11 a.m. 25 E. 83rd St. (988-3404). Free.

BEAUTY IS THE BEAST—A musical in which a young girl learns that ugliness has nothing to do with how one looks; for ages 5–11. Sat. and Sun at 1; through 5/3. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

BOTTOM'S DREAM—An "elfin" musical based on Shakespeare's *A Midsummer Night's Dream*, presented by On Stage Productions; for ages 5 and up. Sat. and Sun. at 1 and 3:30; through 5/3, except 4/18 and 19. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

HENRY STREET SETTLEMENT—Flamenco. Performed by the Carlota Santana Dance Company; for ages 9 and up. 4/12 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Funzapoppin Magic Show. 4/12 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—An all-new three-ring show featuring The Amazing Mongolians, Bengal tigers, and equilibrists on elephants. 4/8 at 7:30; 4/9 at 10:30 a.m. and 7:30; 4/10 at 1; 4/11 at 10:30 a.m., 2:30, and 7:30; 4/12 at 1 and 5:30; through 5/3. Madison Square Garden, Seventh Ave. at 33rd St.(465-MSG1). $8.50–$13.50.

THE KRAZY KRITTERS OF KRACKERVILLE FOREST—Meet Dwight, a non-fire-breathing dragon, and the characters he encounters, like Three-Speed the monkey, Mimbo the elephant, Zaa-Zaa the dancing sheep, and a monster called Bugaboo; for ages 4 and up. 4/11 at noon and 2. Westside Repertory Theatre, 252 W. 81st St. (874-7290). $5; adults $8; reserve.

HATTITUDE—Exhibit: Learn why people wear hats, their design and function, and try on a few for size; through 5/18, on view 24 hours. Empire State Building Fifth Ave. Gallery, at 34th St. (736-3100). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 4/12 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free. . .**Meet the Illustrator.** Maryjane Begin will do some drawings from *Little Mouse's Painting*; for ages 3 and up. 4/11 from noon to 2. 132 Seventh Ave. Free.

OPAL—Musical about the true story of a seven-year-old girl who is orphaned in a shipwreck and whose only escape in life is writing in her diary; for ages 7 and up. Wed.–Sat. at 8; matinees Wed. and Sat. at 2 and Sun. at 3. Lamb's Theatre, 130 W. 44th St. (997-1780). $25.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *Except first Sat. of each month.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's Tempest; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

WEST END GATE—Lydia Adams Davis. Folksongs and games with an environmental theme; for ages 4–10. 4/11 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

THE PUPPET COMPANY—Harmony Castle. Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Czech Folk Tales. With Vit Horejs. 4/11 and 12 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Sleeping Beauty** at 1:30, and **The Three Little Pigs** at 3, both on Sat. and Sun; for ages 2–10; through 6/14. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Vintage Book Sale.** Proceeds from the sale of children's books from the 1920s to 1940s will benefit the Central Children's Room. 4/11 from 10 a.m. to 4. . .**The Environment: Its Many Faces.** Readings by children's book authors; for ages 7 and up. 4/11 at 2:30. Donnell Library Center, 20 W. 53rd St. (621-0636). . .**Meet the Illustrator.** Draw, read, and make up stories with David Soman, illustrator of *When I Am Old With You*; for ages 5–8. 4/13 at 4. Yorkville Branch, 222 E. 79th St. (744-5824). . .**Mime Demonstration and Workshop.** With Graciela Binaghi; for ages 8 and up. 4/14 at 4. 96th St. Branch, 112 E. 96th St. (289-0908).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Magical Forests. Mix enchanted powders with the Wiz and a gnome; for ages 5–11. 4/12 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

CHILDREN'S MUSEUM OF MANHATTAN—Thunderbird Dancers. Learn the traditions of Native American dancing with Louis Mofsie and Matoga Little Eagle; for ages 5 and up. 4/11 at 1 and 3. . .**My Tree Has a Way of Speaking.** See how nature has its own way of speaking in this theater production; for ages 6 and up. 4/12 at 2 and 3. Up to $2 for workshops and performances. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Hats. Learn about hats from China, India, and France and make your own out of papier mache. 4/11 and 12 at 1 and 3. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

THE JEWISH MUSEUM—Passover: Why Is This Night Different From All the Other Nights? Learn about this special night through story and song; for ages 5–7. 4/12 at 10:30 and 11:30 a.m. The New-York Historical Society, 170 Central Park West at 77th St. (399-3368) or on Sun. (724-1143). $7; reserve.

TRANSIT MUSEUM—Create a Bus. Make one out of cardboard after visiting their vintage bus collection. 4/11 from noon to 3. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

BOOKS

THE TREE, by Gallimard Jeunesse and Pascale de Bourgoing; illustrated by Christian Broutin. Preschool-Grade 1. Scholastic, $10.95.

FIEVEL'S BIG SHOWDOWN, by Gail Herman; illustrated by Beverly Lazor-Bahr. Kindergarten–Grade 2. Grosset & Dunlap, $9.95.

GOING WEST, by Jean Van Leeuwen; illustrated by Thomas B. Allen. Kindergarten–Grade 3. Dial, $15.

THE MERMAID AND THE MAJOR: The True Story of the Invention of the Submarine, by Francisco Melendez. Grades 3–6. Harry N. Abrams, $24.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz Mon.–Sat. from 8:45. Through 4/18: Warren Vache on cornet with Howard Aldon on guitar. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 4/8: Keith Saunders Quartet. 4/9: Dom Minasi and Carol Mennie Quintet. 4/10, 11: Al Grey Sextet. 4/12: Peter Brainin. 4/13: Frankie Paris and Cold Sweat. 4/14: Little Buster's Blues Jam with special guests. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/12 at 9 and 11:30: Joe Williams with Norman Simmons and the Frank Wess Big Band. 4/14–19: John McLaughlin. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/8: Paul Kelly; Toshi Reagon. 4/9: The Bobs; Vance Gilbert. 4/10: Steve Forbert. 4/11: An evening with Buster Poindexter and His Banshees of Blue. 4/12, 13: An evening with Ofra Haza. 4/14: Eddie Money, "Unplugged". **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/11: Pianist John Hicks with Jesse Davis on saxophone and Walter Booker on bass. 4/12: Pianist Mike LeDonne with Christian McBride on bass and Vernel Fournier on drums. 4/13–18: Pianist Danilo Perez with David Sanchez on saxophone, Santi Debriano on bass and Ignacio Berroa on drums. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 4/9: Phil Guy. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: Boogie Woogie Blues Party featuring Vernel Fournier, Sammy Price, and Haywood Henry. Through 4/12: David Murray Trio. 4/13: The Clifford Jordan Big Band. 4/14–19: Lou Donaldson Quartet. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 4/9: Pete McGuiness Quintet. 4/10: John R. Jones Trio. 4/11: Brian Wells Duo. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/10: Joe Madden on button accordion with Joanie Madden on flute and Felix Dolan on piano. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/12: Michael Moriarty Jazz Quintet with Igor Buttman, Jay Leonhart, Michael Leonhart, and Dennis Mackrel. 4/13: Les Paul Trio. 4/15-19: Bobby Watson, Victor Lewis and Horizon. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/8: Don Friedman Trio. 4/9: Carol Fredette Quartet. 4/10: Judy Barnett Quintet. 4/11: Roy Meriwether Trio. 4/12: Claude 'Fidler' Williams Trio. 4/13: Dick Hyman. 4/14: Cleve Douglass Quartet. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45, Sun. from 9:30. 4/8–11: Pianist Ronny Whyte with Frank Tate on bass. 4/12: Jazz-blues-singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/8: Circle X, Unsane. 4/9: Wilber Force with Wilber Morris; Blue's Planet with Wilber Morris. 4/12: Rova Saxaphone Quartet; Giant Step. 4/13: Charles Gayle. 4/14: Third Person with Larry Oakes; David Linton's OwtHaus. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 4/8, 9: Walter "Wolfman" Washington. 4/10, 11: Blue In The Face. 4/12: Blues Jam with hosts The Popa Chubby Band. 4/13: Ladies Night with Full House N.Y.C. and the Brooklyn Horns. 4/14: The Heavey Duty Blues Band with Joyous Perrin. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/18, Tue.-Sat. at 9:15 and 11:15: *Happy Days Are Here Again*, hosted by comedian-impressionist Randy Credico accompanied by Terry Waldo's All American Jazz Ensemble, The Convention Stompers. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jack Twomey Band followed by David Allyn Band. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Remo Parma followed by The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Frank Fighera Slam. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.–Sat. 9–1 a.m., Sun. 7–10. 4/10, 11: Pianist Jacki Byard with Ralph Hamperian on bass. 4/12: Eve Zanni Trio. 4/17, 18: Chris Anderson Duo. **AE, CB, DC, MC, V.**

SINGALONG—17 W. 19th St. (206-8660). Join in the fun and sing along at this Japanese karaoke style club, every Tue.–Wed. from 5–1 a.m., Thu. to 2 a.m., Fri. to 4 a.m. and Sat. from 7–4 a.m. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/8: Bobby Caldwell. 4/9: Jayne Cortez and Firespitters. 4/10, 11: Chico Ramos. 4/13: Mambo Mondays with Mauro Bauza. 4/14: Joey Defrancesco. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 4/12: Joe Beck and Red Mitchell. 4/13: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/10, 11: Jeff Fox and the "Kiss FM Wake Up Band". Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 4/10, 11: Boozoo Chavis and the Magic Sounds plus the Surreal McCoys on 4/10, and Tracy Schwarz and Swamp Opera on 4/11. 4/14: Twin Fish; Brian Woodbury. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 5/27: *The Real Live Brady Bunch*, Tue.–Thu. at 8, Fri.–Sat. at 7:30 and 10, Sun. at 3. 4/13: "Salsa Meets Jazz" with Ray Barretto and His Band with guests "Giovanni" Hidalgo and "Patato" Valdez. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/12: Branford Marsalis Trio with Bob Hurst and Jeff "Tain" Watts. 4/13: The Vanguard Jazz Orchestra. 4/14–19: Butch Morris 11-Piece Ensemble. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 4/8, 9: Rick Margitza Quartet with Joey Calderazzo, Jay Anderson, and Jeff Hirshfield. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 4/9: God Street Wine. 4/10: Skadanks. 4/11: All Good The Madhatters. 4/12: Bouncing Souls. 4/13: Franky Jackson's Soul Kitchen. 4/14: Border Legion. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 4/11: Pianist Kirk Lightsey with Cecil McBee on bass. 4/12: Benny Greene Duo with singer Deborah Davis. 4/13–18: Pianist Roger Kellaway with Jay Leonhart on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 4/8: The Suits with special guests. 4/9: The Sons; Mrs. Jones; The Rough Riders. 4/10: Tommy Chong from Cheech & Chong plus Tom "Bones" Malone and Vertigo. 4/11: Albert Collins plus special guest John Campbell. 4/13: David Benoit. 4/14: Pentangle's John Renbourn, Jacoui McShee and Bert Jansch. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 4/11: Dan Rosen, Tony Woods, William Stephenson. 4/13: Open Mike with Helen Keaney. 4/14–18: Brian Frazer, Charlie Barnett and Dave Attell. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting classically modern room. 4/8 at 8: Pat Cooper. 4/10-12, Fri. at 8 and 10:30, Sat. at 9 and 11:30, Sun. at 8: Larry Miller. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude*, a new musical revue with music and lyrics by Rick Crom, Wed.–Thu. at 8, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92*. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/12: Danny Curtis, Bill Rutkowski, Darrell Hammond, Johnny Lampert, Scott Bruce and Al Romero. 4/13-16: Scott Bruce, Carl Guerra, Stu Trivax, Mike Eagan, Phil Tagliaferri, Danny Curtis, Al Romero, and Rich Ramirez. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 4/8: Comedy-magician Jamy Ian Swiss and magician Meir Yedid with pianist Rich Sanders. 4/9: Magicians Eric DeCamps and comedy-magician Imam. 4/10, 11: Comedy-magician Prof. Baxter and comedienne Carol Henry with pianist Rich Sanders. 4/14: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/12: Louis CK, Nick DiPaolo, Jonathan Solomon, and Sam Greenfield. 4/14-19: Angela Scott, Jack Mayberry, Brian McFadden and Billy Jaye. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and ballroom dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 4/8 at 10:15: Chris Seefried Vibe; Pro-jam with Richie Cannata and Julio Fernandez at 11:30. 4/9 at 9:30: Matt Smith; All The Voices at 10:30. 4/10 at 10:30: Rippoptamus. 4/11 at 10:30: Wildlife. 4/14 at 9:30: Major Domo; Prestom Smith at 10:15. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 4/18, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Karen Akers returns with a eclectic array of songs. **AE, MC, V.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 4/8: Stand-Up Comedy Explosion; Alladin's Comedy Showcase. 4/9: Singer Jamie Larson Thomas; Music and comedy with Bourbon Street Naughties. 4/10: Rene & Mary in *Dupes At Sea*; Four On The Floor; Stars of Tomorrow. 4/11: Bourbon Street Naughties; Variety Show. 4/12: Singer Angela Starks; Music and comedy with Rob Rushton; Sketch comedy with Out On A Whim. 4/13: Singer David Raliegh; Debra Barsha's *Go To Your Room*. 4/14: Waiting For Bardot, comic docudrama; Comedy with The Sturdy Beggars. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show*, starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/8: Celeste Simone with pianist Angelo DiPippo. 4/9: Judy Gray with the Lenore Raphael Duo. 4/10: Richard Malavet with the Burt Eckoff Trio. 4/11: Bonnie Lee Sanders with *Undiscovered Hits*. 4/14: Lucas Skipitaris with pianist Paul Trueblood. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Every Mon.–Thu. at 8:30, Fri.–Sat. at 8:30 and 10:30: *The Dark Star From Harlem - A Tribute to Josephine Baker* written and directed by Glynn Borders featuring Gayle Samuels and Christian Aubert. Through 9/30: Singer-pianist-entertainer Mark Nadler Tue.–Thu. from 10–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 5/9, at 9 and 11:15: *'S Wonderful, 'S Marvelous, 'S Gershwin!* a new musical revue featuring Judy Blazer, Stan Freeman, Peter Reardon, Fred Wells, Carol Woods and Jo Anne Worley. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:**Clubby room with Cabaret Showcase Series featuring Jerry Sternback and K.T. Sullivan, 4/13 at 8, (10:30 on demand). **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 4/9 at 10:30: Scott Blakeman. 4/10 at 10:30: Sharon Douglas. 4/12 at 10:30: Rockwell, Blakeman and May For EFA. 4/13: at 8: Corkscrews; Harvey Schmitt and Tom Jones for EFA. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 4/8 at 8 and 10: Nancy Monroe and The Nat Jones Trio. 4/9 at 8 and 10: Hot Jazz with Maryel Epps and the Nat Jones Trio. 4/10 at 8 and 10: Merritt & Moreau - Medley of Gershwin Tunes and Lovers' Duets. 4/11 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 4/13 at 11: Monday Night Live! with Host Rocco Primavera. 4/14 at 11: Star Cabaret: Corina with hosts Juliet Hartford, Montgomery Frazier, and Leslie Browne. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 4/25, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Song stylist Mary Cleere Haran with John Oddo on piano and David Finck on bass. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 4/25, Tue.–Sat. at 8:45 and 10:45: Dixie Carter. **Bemelmans Bar:** Through 6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.–Sun. from 6-8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8-midnight. Mon.–Tue. from 6-11: Singer pianist Bob Shepard. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., April 8

2:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **J. Haydn:** Flute Qt. in C.

WQXR—Beethoven: Sonata for Piano No. 21 in C, "Waldstein."

3:00/WNCN— Bernstein: *On the Town,* "Times Square"; **Brahms:** Scherzo in e-flat.

WQXR—Bernstein: *West Side Story,* Symphonic Dances.

4:00/WNCN— Gershwin: Three Preludes for Piano; **Berners:** Fugue for Orch.

WQXR—Rossini: Theme and Variations for Clarinet and Orch.

5:00/WNCN— Weinberger: *Schwanda the Bagpiper,* Polka and Fugue; **C.P.E. Bach:** Sym. in F.

WQXR—Handel: Cto. for Organ in F.

6:00/WNCN—Chabrier: *Danse Slave;* **Schubert:** Allegro for Piano Four Hands in a.

7:00/WNCN—Falla: *La Vida Breve;* **Gretry:** Cto. for Flute in C.

WQXR—Tchaikovsky: Cto. for Piano No. 1 in b-flat.

8:00/WNCN— Tchaikovsky: *Francesca da Rimini;* **Cambini:** Sym. in D.

9:00/WNCN—Sibelius: Cto. for Violin in d.

WQXR—R. Strauss: *Don Juan;* **Debussy:** *La Mer.*

Thu., April 9

2:00/WNCN— Mendelssohn: *A Midsummer Night's Dream,* Ov.; **J. Haydn:** String Qt. No. 6 in A.

WNYC—Bolcom: Sym. No. 4.

WQXR—Myslivecek: Cto. for Flute in D.

3:00/WNCN— Reznicek: *Donna Diana,* Ov.; **Vivaldi:** Chamber Cto. in C.

WNYC—Clarke: Violin Sonata.

WQXR—Falla: *Nights in the Gardens of Spain.*

4:00/WNCN—Milhaud: *Scaramouche,* "Brasileria"; **J.C. Bach:** Ov. No. 2.

WQXR—Beethoven: *Consecration of the House.*

5:00/WNCN—Weber: Concertino for Clarinet in E-Flat; **Larsson:** Little Serenade.

WQXR—Smetana: *Má Vlast,* "Moldau."

6:00/WNCN—J. Clarke: Trumpet Suite in D; **Mozart:** *Lucio Silla,* Ov.

7:00/WNCN—Rossini: *Siege of Corinth,* Ov.; **Vivaldi:** Cto. for Violin and Cello in A.

WQXR—Dvorák: *Golden Spinning Wheel;* **Haydn:** Qt. for Strings in d.

8:00/WNCN— J.C. Bach: Cto. for Harpsichord in f; **Rimsky-Korsakov:** *Mlada,* Suite.

9:00/WNCN—Mozart: Sym. No. 25 in g.

Fri., April 10

2:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Wiren:** Serenade for Strings.

WNYC—Beethoven: Cello Sonata No. 3.

WQXR—Dvorák: Bagatelles.

3:00/WNCN— Tchaikovsky: *Mazeppa,* "Cossack Dance."

WNYC—Taneyev: Trio in D.

WQXR—Haydn: Sym. No. 96 in D, "Miracle."

4:00/WNCN—Sarasate: *Zigeunerweisen;* **Gottschalk:** *Cakewalk,* Suite.

WQXR—Bach: Cto. for Keyboard in A.

5:00/WNCN—Wagner: *The Flying Dutchman,* Ov.; **Vivaldi:** Cto. for Violin No. 2 in A, "La Cetra."

WQXR—Warlock: *Capriol Suite.*

6:00/WNCN—Suppé: *Morning, Noon, and Night in Vienna,* Ov.

7:00/WNCN—Borodin: *In the Steppes of Central Asia;* **J. Haydn:** Wind Qnt. No. 12 in F; **Massenet:** *Manon,* Act II.

WQXR—R. Strauss: *Der Rosenkavalier,* Suite; **Mozart:** Sonata for Piano No. 17 in D.

8:00/WNCN—Mozart: Serenade No. 12 for Winds in c; **Mendelssohn:** Piano Sonata in B-Flat.

WNYC—Wagner: Excerpts from *Tannhäuser, Tristan und Isolde.*

9:00/WNCN—Rodrigo: *Fantasy for a Gentleman.*

Sat., April 11

10:00 a.m./WNCN— Dvorák: Waltz No. 3 in E; **Telemann:** Qt. for Flute, Oboe, and Strings.

WQXR—Britten: *Simple Symphony;* **Bizet:** *Carmen,* Suite No. 1.

11:00 a.m./WNCN— J. Williams: *Cowboys Overture;* **Vivaldi:** Cto. for Flute in G; **Schubert:** Sonata in C.

WQXR—Mendelssohn: *A Midsummer Night's Dream,* Ov.

NOON/WNCN— Copland: *Billy the Kid,* Ballet Suite; **Boccherini:** Cto. for Flute in D; **Handel:** *Samson,* Act I.

WQXR—Copland: *Billy the Kid,* Ballet Suite; **Borodin:** Qt. for Strings No. 2 in D.

1:00/WNCN— Tchaikovsky: *Romeo and Juliet,* Fantasy Ov.; **Mozart:** "Variations on an Aria by Gluck."

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Puccini:** *La Fanciulla del West.* Conductor: Slatkin; soloists: Daniels, Domingo, Milnes.

2:00/WNCN—J. Haydn: Sym. No. 51 in B-Flat; **Boccherini:** Cto. for Piano in E-Flat.

3:00/WNCN—Gounod: *Funeral March of a Marionette.*

4:00/WNCN—Copland: *El Salon Mexico;* **Reicha:** Cto. for Two Horns in E-Flat.

5:00/WNCN— Beethoven: Piano Sonata No. 8 in c; **Debussy:** Sonata for Flute, Viola, and Harp.

6:00/WNCN—Liszt: *Mephisto Waltz,* No. 1; **Blavet:** Cto. for Flute in a.

7:00/WNCN—Albinoni: Adagio in g; **Cimarosa:** Concertante in G.

8:00/WQXR—The Cleveland Orchestra. **Wagner:** *Tristan und Isolde;* **Bartók:** Piano Cto. No. 3; **Tchaikovsky:** Sym. No. 6 in b. Pianist: Mikhail Rudy.

9:00/WNCN— Schumann: Sym. No. 4 in d.

Sun., April 12

10:00 a.m./WNCN—"Classic Guitar." **Mozart:** Piano Sonata No. 11 in A; **Vivaldi:** Cto. for Guitar in A.

WNYC—Vivaldi: Bassoon Cto. in d; **Boccherini:** Guitar Qnt. in C.

WQXR—R. Strauss: *Le Bourgeois Gentilhomme,* Suite.

11:00 a.m./WNCN— Debussy: *Clair de Lune;* **F. Couperin:** Trio Sonata in B-Flat, "La Steinquerque."

WNYC—Elgar: Harmony Music No. 5; **Schumann/Liszt:** *Widmung, Standchen.*

WQXR—Handel: Cto. Grosso Nos. 6, 12.

NOON/WNCN— Wagner: *Die Meistersinger,* Prelude to Act I.

WNYC—Beethoven: Sym. No. 6; **Zeisl:** *Arrowhead Trio.*

WQXR—Falla: *Three-Cornered Hat,* Part I.

1:00/WNCN—Chicago Symphony Orchestra. **Mozart:** Cto. for Clarinet in A; **Wagner:** *Götterdämmerung,* Selections. Conductor: Barenboim; soloists: Combs, Polaski.

WNYC—Eckerberg: Piano Cto. No. 1; **Berlioz:** *Symphonie Fantastique.*

WQXR—Elgar: Intro. and Allegro for Strings; **Beethoven:** Piano Sonata No. 22 in F.

2:00/WNYC—"Library of Congress Concerts."

WQXR—J. Strauss: *Emperor Waltz;* **Sibelius:** *Tapiola.*

3:00/WNCN—Mozart: *Exsultate Jubilate,* "Alleluiah"; **Vivaldi:** Cto. for Oboe in D.

4:00/WNCN—Wagner: *Tristan und Isolde,* Prelude; **Sperger:** Cto. for Hunting Horn in D.

5:00/WNCN— Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight."

6:00/WNCN—Borodin: *Prince Igor,* Polovetsian Dances; **W.F. Bach:** Sym. in D.

7:00/WNCN— Offenbach: *La Belle Hélène,* Ov.; **Ravel:** *Rhapsodie Espagnole.*

8:00/WQXR—"Sunday Night Opera House." **R. Strauss:** *Der Rosenkavalier.* The Staatskapelle Dresden. Conductor: Haitink; soloists: Von Otter, Kanawa, Hendricks, Rydel.

9:00/WNCN—Bizet: Sym. in C.

Mon., April 13

2:00/WNCN—Sibelius: *Karelia,* Suite; **Mozart:** Cto. for Piano No. 1 in F.

WNYC—Fauré: Piano Qt. No. 1 in c.

WQXR—Handel: *Royal Fireworks Music.*

3:00/WNCN—Schubert: *Der Erlkönig;* **Gershwin:** Second Rhapsody for Piano.

WNYC— Rachmaninoff: Sym. No. 2.

WQXR—Haydn: Sym. No. 82 in C, "The Bear."

4:00/WNCN—Rossini: *William Tell;* **Parry:** *Birds,* Bridal March.

WQXR—Vaughan Williams: Cto. Grosso.

5:00/WNCN— R. Strauss: *Der Rosenkavalier,* Waltzes; **Mozart:** Sym. No. 10 in G.

WQXR—Bach: Cto. for Violin in a.

6:00/WNCN—Sullivan: *Mikado,* Ov.; **Telemann:** Cto. for Three Oboes in B-Flat.

7:00/WNCN—Hérold: *Zampa,* Ov.; **A. Stamitz:** Cto. for Two Flutes in G.

WQXR—Field: Nocturne Nos. 14, 16, 18.

8:00/WNCN—J. Haydn: Sym. No. 59 in A, "Fire."

9:00/WNCN— H. Hanson: Sym. No. 2, "Romantic."

WQXR—The Royal Concertgebouw Orchestra. **Vivaldi:** Cto. in g. **Elgar:** Cto. in b. **Beethoven:** Sym. No. 6 in F. Conductors: Chailly, Jansons, Sawallisch; cellist: Schiff.

Tue., April 14

2:00/WNCN— Beethoven: *Léonore Overture,* No. 3; **Mozart:** Sonatina for Piano No. 6 in C; **Vivaldi:** Cto. No. 2 in g.

WNYC—Stravinsky: *Petrushka,* Three Movements.

WQXR—Beethoven: Sonata for Violin and Piano No. 4 in a.

3:00/WNCN—Chopin: Étude No. 12 in c, "Revolutionary"; **Neumann:** "Variations on an Aria by Paisiello."

WNYC—Schuller: Octet.

WQXR—Smetana: *Bartered Bride,* Ov. and Dances.

4:00/WNCN—Suppé: *Poet and Peasant,* Ov.; **Boyce:** Ov. No. 6 in d.

WQXR—Boccherini: Sinfonia in B-Flat.

5:00/WNCN—Chopin: Waltz in D-Flat, "Minute"; **Vivaldi:** Cto. for Guitar in D; **Schubert:** Ov. in D.

WQXR—Rossini: Intro., Theme, and Variations for Clarinet and Strings.

6:00/WNCN— Prokofiev: *Love for Three Oranges,* March; **Albinoni:** Cto. for Panpipes and Oboe in G; **Debussy:** *Masques.*

7:00/WNCN—Borodin: Qt. No. 2; **J.C.F. Bach:** Sym. No. 2 in B-Flat.

WQXR—Dvorák: Sym. No. 3 in E-Flat.

8:00/WFUV—"A Box at the Opera." **Purcell:** *The Fairy Queen.*

WNCN—Mozart: Sym. No. 30 in D; **Tartini:** Cto. for Violin in e.

9:00/WNCN—Wagner: *Siegfried Idyll.*

WQXR—L'Orchestra de Paris. **Mendelssohn:** *Hebrides Overture;* **Chopin:** *Dances of Galanta;* **Kodály:** *Firebird Suite.* Conductor: Varga; pianist: Golub.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 **WCBS**
4 **WNBC**
5 **WNYW**
7 **WABC**
9 **WWOR**
11 **WPIX**
13 **WNET**
21 **WLIW**
31 **WNYC**
49 **WEDW**
50 **WNJM**
55 **WLIG**
AMC **American Movie Classics**
A-E **Arts & Entertainment**
BET **Black Entertainment Television**
BRV **Bravo**
CNN **Cable News Network**
MAX **Cinemax**
CUNY **City University Television**
TDC **The Discovery Channel**
DIS **The Disney Channel**
ESPN **ESPN**
FAM **The Family Channel**
HBO **Home Box Office**
TLC **The Learning Channel**
LIFE **Lifetime**
MSG **Madison Square Garden Network**
TMC **The Movie Channel**
MTV **Music Television**
TNN **The Nashville Network**
NICK **Nickelodeon**
SHO **Showtime**
SC **Sportschannel**
TBS **Turner Broadcasting System**
TNT **Turner Network Television**
USA **USA Network**
VH1 **VH1**

WED., APR. 8

8:00 p.m.
2 The Royal Family. Like Madonna and Pelé, the newcomer to this series goes by one name: Jackee. The half-hour sitcom returns after its star, Redd Foxx, died suddenly last year.

5 All the Right Moves (1983). Tom Cruise is a high-school football star from a grimy Pennsylvania steel town, a good boy who only wants to parlay his athletic skills into a scholarship so he can get into college and get away from home. With Craig T. Nelson. (2 hrs.)

13 Infinite Voyage—"Insects: The Ruling Class." Compared with insects, dinosaurs are Johnny-come-latelies. This one-hour documentary gives a *very* up-close look at the world of insects—how they eat, fight, build, mate, and communicate. Also shown at **1:00 a.m.** on **13** and Tuesday at **8:00 p.m.** on **21**.

21 Phobias: Overcoming the Fear. A one-hour documentary that follows several phobics and examines how they live their lives around their phobias.

FAM Roots: The Next Generation. Part 3 in the second mini-series derived from Alex Haley's best-selling family epic. Among the standouts in the large cast are James Earl Jones, Georg Stanford Brown, Lynne Moody, and Henry Fonda. Parts 4 and 5 shown Thursday and Friday, respectively, from **8:00–10:00 p.m.;** Part 6 shown Saturday at **8:00 p.m.** (3 hrs. 30 min.)

9:00
4 I Witness Video. The second in a series of specials that show the contributions of video cameras in various situations. Highlights: footage of the murder of Lee Harvey Oswald; a surveillance camera on a school bus; and scenes from last year's catastrophic fire in Oakland. (1 hr.)

13 21 Condition Critical: American Health Care. It now seems that health care may be the central concern of the presidential election, and this two-hour program, with host Phil Donahue, attempts to both educate the public about the complexities of modern health care and inform them as to the various candidates' thoughts on the topic. Also shown Thursday at **8:30** on **50**.

USA Treacherous Crossing. (Reviewed in this issue.) Lindsay Wagner, fresh out of an insane asylum, loses her new husband on their honeymoon cruise. Skepticism and mystery abound. With Angie Dickinson, Charles Napier, Jeffrey DeMunn. (2 hrs.) Also shown Sunday at **7:00 p.m.**

10:00
2 48 Hours—"Murder or Madness." What happens when a murderer is found not guilty by reason of insanity, then pronounces himself cured? Answers to these and other questions surrounding the insanity defense. (1 hr.)

10:05
TMC Silence of the Lambs (1991). See what all the Oscars are about. Jodie Foster plays the FBI trainee who's saddled with a bizarre case; Anthony Hopkins is the imprisoned, erudite serial killer who can help her catch another of his kind. Jonathan Demme directed. (2 hrs.)

THU., APR. 9

1:30 p.m.
9 Lots of **New York Mets** games this week, starting here against the **St. Louis Cardinals.** On Sunday at **1:30,** the Mets are at home against the **Montreal Expos.** And on both Monday and Tuesday at **7:30 p.m.,** the Phillies are in town.

4:00
USA The Masters Tournament. Live first-round coverage of one of golf's most prestigious tournaments, from Augusta, Georgia. Shown on tape at **9:00 p.m.** The same schedule goes for Friday's second round. Live coverage of the third and final rounds will be shown on **2**, Saturday at **3:30 p.m.** and Sunday at **4:00 p.m.**

5:55
TMC The Last Picture Show (1971). Peter Bogdanovich's stunningly crafted drama of sexual strivings among teenagers growing up in a lackluster Texas town of the early fifties. (2 hrs. 5 min.)

7:30
11 The **New York Yankees** play host to the **Boston Red Sox** before hitting the road. On Friday at **7:30,** the Yanks play the **Detroit Tigers;** next, it's the **Toronto Blue Jays,** Tuesday at **7:30 p.m.**

8:00
BRV The South Bank Show—"Arthur Miller." A one-hour profile of the American playwright who opened his newest play, *A Ride Down Mount Morgan,* in England. Miller discusses that play and his earlier, classic works, and comments on the state of the theater.

9:00
13 Mystery!—"Inspector Morse V: Masonic Mysteries." John Thaw returns as Inspector Morse, who is found backstage at a rehearsal for *The Magic Flute* holding a knife over a fresh corpse. Evidence piles up against him, and even his most trusting friends and colleagues begin to wonder. Part 1 of 2. (1 hr.) Also shown at **10:00** on **21**, at **midnight** on **13**, and Friday at **9:00 p.m.** on **50**.

BRV The Stationmaster's Wife (1983). One of Rainer Werner Fassbinder's sadomasochistic triads, part of a two-month-long tribute. The characters are an outwardly respectable wife who turns into a bitch-betrayer; her groveling, pitiable, yet essentially noble husband; and two coldhearted, irresistible studs. With Elisabeth Trissenaar and Kurt Raab. In German, with subtitles. (2 hrs.)

10:00
13 The Creative Spirit—"Creative Beginnings." The second installment of a four-part series inspects how childhood experiences affect creativity in adulthood, and whether adults are encouraging or discouraging creativity in today's children. (1 hr.)

11:00
HBO The Iceman Tapes: Conversations With a Killer. (Reviewed in this issue.) A one-hour profile of Richard Kuklinski, a New Jersey family man who has admitted killing more than 100 people over the course of 30 years for the Gambino crime family. Interviews with Kuklinski, his wife, and the cops who finally brought him in. Also shown Monday at **12:30 a.m.**

FRI., APR. 10

8:00 p.m.
50 Michael Feinstein and Friends. The pianist, singer, and musical historian plays songs by a battery of American composers and discusses their professional and personal lives. (1 hr. 30 min.)

A-E Time Machine—"1940–1960: Nations in Conflict." Host Jack Perkins covers a few of the many upheavals of these two decades, including the near-obliteration of European Jewry, the restoration of the shah of Iran, and Mao Tse-tung's Chinese revolution. (1 hr.) Also shown at **midnight.**

9:00
2 Uncle Buck (1989). John Candy, a sloppy and carefree bachelor, is left in charge of his brother's kids. Everybody laughs, cries, and learns a bit. Sappy, yes, but Candy is a lovable frump and good for any number of guffaws. With Amy Madigan, Jean Kelly. Written and directed by John Hughes. (2 hrs.)

13 Lake Wobegon Spring Weekend. Lake Wobegon tale-teller Garrison Keillor presides over an hour's worth of music, stories, and sketches from *A Prairie Home Companion,* including a tribute to the Whippets baseball team and musical performances by Taj Mahal and the Everly Brothers. Simulcast on WNYC—93.9 FM.

10:00
13 Superstar: The Life and Times of Andy Warhol. (Reviewed in this issue.) Chuck Workman's film about the Catholic boy from Pittsburgh who changed the face of the art world. With plenty of Warhol's paintings, films, and illustrations, and interviews with Liza Minnelli, David Hockney, Dennis Hopper, and many others. (1 hr. 30 min.) Also shown at **12:30 a.m.**

SAT., APR. 11

12:30 p.m.
13 Date Rape: A Different Set of Rules. A half-hour examination of the scenario in which friends rape friends, focusing on the myths and facts of date rape as they pertain to the fraternities and sororities at the University of Illinois. (30 min.)

1:00
A-E Two-Lane Blacktop (1971). An intense, edgy film about a car race across the Southwest, directed by Monte Hellman and starring Warren Oates and James Taylor. (2 hrs.)

1:30
2 Figure Skating Championships. Among the skaters in this competition from Cincinnati are Viktor Petrenko, Scott Hamilton, Katarina Witt, and Debi Thomas. More of the same Sunday at **2:00 p.m.**

3:30
2 The Masters Tournament. Live coverage of the third round of the fabled tournament from Augusta National Golf Club. The final round will be shown Sunday at **4:00 p.m.**

3:40
13 Mirror, Mirror. Thirteen women, of varying shapes, ages, and sizes, discuss the relationship between their own bodies and the idealized female form. (20 min.)

7:00
7 Legends of the West. Who better than Jack Palance to lead us through an hour's worth of film clips and interviews about the good guys and bad guys of the American West? Watch out for one-handed push-ups.

8:00
2 The Grand Opening of Euro Disney. America—and Disney—take Paris. Don Johnson and Melanie Griffith are the hosts of this two-hour, grand-opening special, saluting the new theme park, providing backstage tours and the like. Among the performers are Cher, the Gypsy Kings, and Tina Turner.

TELEVISION

11 **High Noon** (1952). This classic Western stars Gary Cooper as the town sheriff who's all set to retire until a gunman whom he once sent to prison returns, with fire in his eyes. Excellent performances all around. With Grace Kelly, Katy Jurado, Lloyd Bridges; Fred Zinnemann directed. (2 hrs.)

13 **Cheers for Miss Bishop** (1941). Martha Scott is a midwestern schoolteacher who thinks about little else than imparting knowledge to her charges. Very well directed by Tay Garnett; with William Gargan, Edmund Gwenn. (1 hr. 35 min.)

A-E **Goin' South** (1978). Jack Nicholson's oddball Western comedy—he both directed and stars—about a cut-rate outlaw saved from a lynching by a beautiful woman (Mary Steenburgen) who agrees to marry him. He doesn't know, of course, that she wants him as a laborer. This was the film debut of both Steenburgen and John Belushi, in a small but savory role. (2 hrs.)

9:00

5 **Code 3.** No actors! No re-creations! A new, half-hour series featuring real-life footage of emergency-rescue squads.

CUNY **The Testament of Dr. Mabuse** (1933). Stylish Fritz Lang picture about a supervillain who continues to control the world even as he's locked away in an asylum. An updating of a Lang silent film with the same character, and a precursor to yet another Dr. Mabuse film, in 1960. In German, with subtitles. (2 hrs.) Also shown Sunday at **9:00 p.m.**

9:30

HBO **HBO Boxing.** After old-timer George Foreman takes on Alex Stewart in a heavyweight bout, James Toney defends his IBF middleweight crown against Glenn Wolfe. Live from the Thomas and Mack Center in Las Vegas.

9:35

13 **A Taxing Woman** (1987). Juzo Itami's comic celebration of Japan's dauntless tax auditors and inspectors, who ferret out hidden riches from the country's innumerable cheats. The heroine, Ryoko (Nobuko Miyamoto), is a brilliant hound, terrorizing mom-and-pop grocers, casino operators, and finally a true crook, Mr. Gondo (Tsutomu Yamazaki). In Japanese, with subtitles. (2 hrs. 10 min.)

10:00

21 **Famous American Disasters.** This weekly historical series, narrated by Kevin Conway, begins with "Hindenburg: Ship of Doom." (1 hr.)

12:30 a.m.

USA **Hollywood Shuffle.** Robert Townsend's low-budget comedy is uneven but wildly funny, an exhilarating blast of anger and disgust. Townsend plays a mild young black actor who is auditioning, with half a heart, to play a pimp. He withdraws into reveries, dreaming of a new—and far better—culture of black films. (2 hrs.)

1:00

21 **Scarface** (1932). Forget director Howard Hawks's heavy-handed forays into moralism—Paul Muni's magnificent performance as a ruthless Chicago mobster tells us all we'll ever need to know about his kind of criminal. Dated? A bit, but still stunning. With Ann Dvorak. (1 hr. 30 min.)

SUN., APR. 12

11:00 a.m.

2 **Children Are Hurting: A Religious Response to Childhood Grief.** An interfaith religious special aimed at helping children who are experiencing divorce or death. (30 min.)

NOON

4 **Men's Olympic Marathon Trials.** Ed Eyestone and Steve Spence are among the favorites of the more than 100 American runners tackling a course in Columbus, Ohio, to try to qualify for the U.S. Olympic team. (1 hr.)

1:00 p.m.

4 **NBA Basketball.** A doubleheader near season's end, as tired teams start to turn their attention to the playoffs. First, the New York Knicks play the Detroit Pistons; next, the San Antonio Spurs visit the Portland Trail Blazers.

1:30

13 **Voices in the Stone.** A half-hour visit with Dr. Linda Schele, an epigrapher and iconographer who was on the team that cracked the Mayan code. Bill Kurtis interviews her.

3:00

11 **The Executioner's Song.** Tommy Lee Jones stars in this gripping 1982 TV film, playing the convicted killer Gary Gilmore, who fought efforts to have his sentence commuted. With Rosanna Arquette as his (very) young girlfriend. Norman Mailer adapted his own book. (4 hrs.)

4:00

2 **The Masters Tournament.** That green jacket may not be much of a trophy to the layman, but to these golfers, it's all there is. Final-round coverage, live.

5:00

9 **Prime Cut** (1972). Sissy Spacek's first film, a silly but smart crime melodrama about the mob and a Kansas City meat market. Lee Marvin and Gene Hackman star. (2 hrs.)

7:00

7 **The Ten Commandments** (1956). Yul Brynner, as Ramses, having suffered through numerous plagues, including the death of his only son, is scolded by Anne Baxter, as Nefertiti, with the remark "You're not a god—you're even less than a *man!*" Has there ever been a more entertainingly ludicrous spectacle than this? With Charlton Heston, Debra Paget, Edward G. Robinson, etc., etc. Directed by Cecil B. DeMille with thumping vulgarity. (4 hrs. 40 min.)

9 **The Maltese Falcon** (1941). John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. (2 hrs.)

8:00

HBO **Defending Your Life** (1991). Albert Brooks's so-so after-death *comedy is set in Judgment* City, a sterile purgatory where defendants are put on trial, reliving scenes of their life on Earth. Meryl Streep is the love interest; her trial goes swimmingly, while Brooks's provides embarrassment. (2 hrs.)

9:00

2 **Stompin' at the Savoy.** A new TV movie loaded with the music of Harlem's Savoy Ballroom during the late thirties and early forties. Written by Beverly M. Sawyer, who based the story on the experiences of her mother, one of thousands of black New Yorkers whose lives brightened immeasurably with their weekly excursion to the Savoy. Starring Lynn Whitfield, Vanessa Williams, Mario Van Peebles, Jasmine Guy. (2 hrs.)

4 **The Keys.** A new TV movie about two young men who, at the urging of their divorced mother, move to the Florida Keys to join their father, whom they hardly know. The older brother, once there, resists his father's awkward efforts at camaraderie and strikes out in a business that soon turns ugly. With Brian Bloom, Scott Bloom, Ben Masters, Barry Corbin. (2 hrs.)

13 **Clarissa.** Saskia Wickham and Sean Bean star in this *Masterpiece Theatre* adaptation of the Samuel Richardson novel. Part 2 of 3. (1 hr.) Also shown at **10:00** on 49, at **11:00** on 21, and Monday at **9:00 p.m.** on 50.

DIS **James Taylor: Going Home.** A new 90-minute special featuring the singer/songwriter in interviews and rehearsals for his upcoming tour. Among the songs from his new album that he'll run through are "Shed a Little Light" and "The Frozen Man."

SHO **Bob Newhart: Off the Record.** Newhart returns to his stand-up roots with this one-hour comedy special from Pasadena's Raymond Theatre. Among the highlights: the "Sir Walter Raleigh" routine and Newhart's skit on a driving-school instructor.

10:00

13 **Small Zones.** Suzanna Hamilton portrays the jailed Russian poet Irina Ratushinskaya, whose work and strength are the inspiration for a British woman to stand up to her abusive, alcoholic husband. (1 hr. 20 min.)

11:30

5 **Broadcast: New York.** The half-hour news magazine reports on the many New Yorkers who are fed up with high taxes and are demanding a revolution.

MON., APR. 13

8:00 p.m.

5 **Say Anything** (1989). Cameron Crowe's lovely teen comedy-romance, starring John Cusack and Ione Skye, is both satirical and affectionate. Skye plays a beautiful, straight-A student loyal to her divorced dad (John Mahoney), who imprisons her with his love; Cusack is a natural nonconformist, an Army brat who seizes on loving the spectacular Diane as his destiny. With Lili Taylor. (2 hrs.)

7 **Broadcast News** (1987). James Brooks's chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. Holly Hunter plays the obsessively ethical producer; the two men struggling for her love are Albert Brooks, an ace reporter who sweats too much to be an anchorman, and William Hurt, a vapid smoothie who's perfect on camera. (3 hrs.)

13 **A Journey Through Italy: For the Colors.** American photographer Jeffery Becom scoots around Italy in search of rich colors, and finds plenty of them—in Venice, on the island of Burano, and in the wheat fields in the north. (1 hr.)

TNT **Christmas in Connecticut.** (Reviewed in this issue.) Arnold Schwarzenegger directed this made-for-Ted Turner remake of the Barbara Stanwyck gem, and it's rather amusing. Dyan Cannon plays a TV chef who gets in over her head when she's forced to actually dish it out. Kris Kristofferson and Tony Curtis co-star. (2 hrs.) Also shown at **10:00** and **midnight.** At **2:00 a.m.,** the original **Christmas in Connecticut** (1945), which, along with Stanwyck, features Dennis Morgan and Sydney Greenstreet. (2 hrs.)

9:00

13 49 **The Machine That Changed the World—"Inventing the Future."** The computer, in a few short years, went from obscurity to being a linchpin in the international business machine. Part 2 of 5. (1 hr.) Also shown at **10:00** on 21 and at **midnight** on 13.

10:00

13 **Madness by Jonathan Miller—"Out of Sight."** A look at how the mentally ill have been cared for, from the crowded and dark Victorian asylum to the current practice of deinstitutionalization. Part 2 of 5. (1 hr.) Also shown at **11:30** on 21 and at **1:00 a.m.** on 13.

TUE., APR. 14

NOON

AMC "Laugh-A-Tax Comedy Marathon." Despair not that Tax Day is nigh; instead, celebrate with the Marx Brothers and W. C. Fields. First, **Horse Feathers** (1932); the brothers again at **1:30** in **Duck Soup** (1933), at **3:00** in **Monkey Business** (1931), and at **5:00** in **Cocoanuts** (1929). At **7:00, Mississippi** (1935), a terrific musical comedy starring Fields and Bing Crosby. More Fields at **8:30** in **You're Telling Me** (1934) and at **10:00** in **International House** (1934) (1 hr. 30 min.)

9:00 p.m.

2 **Ned Blessing.** A new TV movie from the creator of *Lonesome Dove*. Daniel Baldwin stars as the title character, who, while waiting in a jail cell to be hanged, recalls his wild adventures in the American Southwest during the 1880s. With Chris Cooper, Luis Avalos, Taylor Fry, and Sean Baca. (2 hrs.)

5 **Guys & Dolls Opening Night.** A live one-hour broadcast covering the Jerry Zaks–directed revival of the 1950 hit Broadway musical. Reports from onstage, backstage, and offstage.

13 **Frontline—"American Game, Japanese Rules."** This one-hour program checks out the Japanese scene for Americans abroad, including a baseball player, a TV celebrity, and a new bride. Though Japan looks western, all three found that being American gave them certain handicaps.

A-E **I Remember You.** *Jane Seymour and Daniel* J. Travanti star in Alvin Boretz's play about Carrie and Paul, a couple who try to jump-start a romance from twenty years earlier. With Becky Mode and Clark Gregg as the younger Carrie and Paul; directed by Kenneth Frankel. (1 hr.)

LIFE **Free to Laugh: A Comedy and Music Special for Amnesty International.** Roseanne and Tom Arnold are the hosts of this two-hour special, which includes performances by Jerry Seinfeld, Vanessa Williams, and Lily Tomlin.

10:00

13 **Listening to America With Bill Moyers.** The second segment of a five-part series in which Moyers examines the issues that American voters are concerned with as the presidential election draws near. (1 hr.) Also shown at **1:00 a.m.**

A-E **Brian Cox on Acting in Tragedy.** The actor teaches a master class on playing tragic roles. Along with Tamsin Olivier, Cathy Tyson, and others, Cox stages scenes from *Hamlet, Macbeth,* and *The Changeling*. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

BLUE-CHIP PROPERTIES

During the real-estate boom of the mid-1980s, sales of high-end apartments in Manhattan skyrocketed and their value increased faster than those in any other segment of the market.

Though the overall market dropped off in 1987 and has yet to recover fully, sales of such blue-chip properties began to slow only in 1989, and have picked up in the past few months.

The *Corcoran Market Update*, a monthly survey of real-estate trends, reports that prices of luxury cooperatives and condominiums began to turn around early this year.

"Historically, the uppermost tip of the luxury market recovers first," notes Barbara Corcoran, president of the Corcoran Group. "We believe February may well have marked the beginning of a sustained period of rising prices."

The uppermost segment of the high-end market did not suffer at all in the downturn. Micki Linen of Stribling & Associates reports that prices for units valued at over $2 million have never been higher.

Among the blue-chip properties currently available are a newly renovated two-bedroom, three-bath cooperative in the Prasada, a full-service building at 50 Central Park West ($2.475 million); a five-story townhouse at 156 East 78th Street (in the high $2 millions); and a three-bedroom, three-bath condominium at 45 East 80th Street ($2.75 million). ●

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001.** Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Handsome, Successful, Well-Educated—30, single white male, inquisitive, sensitive, passionate, cultured - seeking intelligent, attractive, slender, nonsmoking, single white female, 25-32, who is communicative and enjoys travel, antiquing, the arts - for friendship, romance, commitment. Photo appreciated. 9664 ✉ ☎

Nice Guy Seeking Sweetheart—PhD in May, Jewish, 29, 5'11", handsome, funny, *romantic. If you're ready for commitment,* please write. 5530 ✉

Cinderella Story—If the glass slipper fits, this entrepreneur, 42, will make you a princess. This ad is for real. 9597 ✉

Help Me Find You—Tall, handsome, successful Yale grad, 34, seeks caring, slim, Jewish female, 5'5" plus, 26-33. 9681 ✉ ☎

A Man Of Vision—A multi-faceted, nuturing, eye surgeon - good-looking, loving, young, nice guy, with much humor, (com)passion, optimism, success - tall, fit. Hopes to see eye to eye with exceptional woman under 38, for mutual spoiling, romantic visions. Photo essential. 4944 ✉

Exciting Beauty, Redhair, A Size 4—Seeks lifelong companion, lover, more. I'm a Midwestern Manhattanite, 5'4", 105/ Sweet, sophisticated, fit, vibrantly alive. Witty professional with clear quick mind/ I'm Jewish, passionate, caring and kind. Renaissance woman, well-bred, wealthy/ No ties, fun to be with, agile and healthy. If you are a man of integrity and style/ Thirty five to forty nine with an easy smile, I just may be the greatest love of your life. Photo. Note. Phone. 9632 ✉ ☎ Thanks.

Finally, The Man Of Your Dreams—Tall, single Jewish male (30) - handsome, athletically built, Ivy educated, successful businessman with great sense of humor - who enjoys the best of life (fine dining, vacationing, theater, Knicks, sushi, jazz and working out). If you are selective, tall (above 5'6"), slender natural beauty (24-29) who shares my zest for life, send note and photo. 5533 ✉

Sunny Scandinavian-Type Beauty—Bright, warm "people person", divorcee, 40s, seeks tall, intellectual, athletic man of wit and integrity. 4942 ✉ ☎

Adventurous, Bright Jewish Female—34. Enjoys sailing and samba, hiking and hugging, current and cultural events. Seeks tall, educated, sincere, communicative man, nonsmoker, to develop lasting friendship. 5529 ✉ ☎

Jewish Hunk—Handsome, athletic, 30s, seeks Jewish babe, bright, beautiful, 20s, for family and forever. We love travel, jazz, to dance. Photo please. 9687 ✉

Your Heart Will Race—If you're a beautiful, bright, very athletic lady, 26-37, *with a goofy sense of humor and an un*common passion: auto racing. I'm a handsome, thoughtful, successful, funny, athletic guy who lives in CT, works in NY - and drives race cars. This is gonna be fun! Photo/note/phone. 5493 ✉

All-Around White Jewish Female—Very pretty, slender, vibrant...who loves golf, the arts, fine dining, dancing, tennis and laughter. Seeking male, 42-58, with same interests. Photo/note, please. 5504 ✉

Damsel Seeks White Knight—48, 5'6", very pretty research executive with PhD. Bright, honest, compassionate, funny, affectionate and slim. World traveler, runner, bicycler, active investor. Seeks easygoing, caring, athletic, romantic, successful, adventurous male, 40-55, for long-term relationship. Note/phone/photo appreciated. 1585 ✉

Special, Older Woman Preferred—(Jewish, 38-45) with varied interests from art to zoos, by tall, witty Jewish businessman (30). Note/photo (please). 9648 ✉

Handsome Jewish Professional Man—31, seeks good-natured lady. Pix. 9653 ✉ ☎

***Let's Do Life**—Beautiful, bright, bubbly* professional woman seeks one sensational man, 49 plus, with high energy, for exploring life's joys - the arts, outdoors, and much more. 9676 ✉ ☎

Handsome Businessman—Easygoing nonsmoker, college-educated, interesting, very unique, international traveler, seeking very pretty, classy, sexy, saucy young lady, 19-26, college-educated, stylish, thin, health-conscious, for long walks on the beach, candlelight dinners, theater and dancing, possible serious relationship. Photo a must. 9646 ✉

Lots Of Love—For the right woman! She's sensitive, caring towards others, cherishes times together. Like myself, she works out regularly and is 35 or younger. I'm a good-looking, successful CA native, spend leisure time outdoors (scuba, skiing), an experienced world traveler. Looking for a best friend, lover for life. Photo, phone number, note please. 9684 ✉ ☎

Charming, Cute Wall Street Lady—34, sensitive, witty, athletic, Catholic, Mensan - seeking my hero. 9635 ✉

Classic Beauty—Young 31, European/ American educated, with exquisite face and hourglass figure, long auburn hair, blue eyes, radiant, accomplished, sensuous, classy. Looking for response from truly handsome male, 25-40 - MD, PhD, MBA, JD or candidate only. Sorry, photo a must. 5534 ✉

Sweet And Sassy, Tall And Terrific—Woman, 31, desires relationship with loyal and loving, *smart and secure, honest and* healthy, marriageable mensch who is a nonsmoker and emotionally and financially secure like herself. Letter/ photo/phone, please. 9685 ✉

Swedish Blond—Blackjack dealer - seeks man, 45-65. Dining, shows... 9650 ✉ ☎

It's Simple—*I'm here (Jewish female, se*cure, fabulously 40). You're there (Jewish male, 32-48, upbeat, solvent, nonsmoker). We both want commitment and family. Let's meet now, at 9677 ✉ ☎.

My Time—My love, my care, 29, handsome, seeks female. POB 197, NYC 10156.

Very Good-Looking—Professional Jewish female, 32 - sexy, sincere and caring - seeks very handsome, successful, spontaneous, loving and caring male. Note/phone/photo. 9634 ✉

Classic Manhattan Man—45, fit, good looks, with youthful appearance and *demeanor - secure, educated, well-read,* open. Seeks a 30s Christian woman - fit, very attractive, centered, and willing to take a chance falling in love one last time. Photo/note. 9680 ✉ ☎

Woman With A Past—Seeks man for the future...for all the right reasons. Be strong, be adventurous, be free to fall in love. I am an executive and a first-class lady, 39, slim, exceptionally attractive, playful, receptive to new ideas. Photo/note. 5495 ✉

Warm And Attractive—I've been told I look like Jamie Lee Curtis. PhD, 42, tall and slender. Adventurous and lively. Enjoys swimming, scuba diving, travel, music, films, the visual arts, good novels and good friends. Seeking an intimate relationship with a warm, kind man who is happy in his career and knows how to have fun. Note/photo/phone. 9659 ✉ ☎

Handsome Executive—Healthy male Wasp, affectionate, world-traveled, 5'10", late 50s, seeks beautiful, slim, warm, intelligent lady for fun and companionship. Photo please. 5523 ✉

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New York Magazine, Box # ______
P.O. Box 4600
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Spirited And Smart—Naturally pretty, warm, fun-loving, passionate, athletic Jewish professional, big expressive eyes and great figure. Loves the outdoors, exotic travel, music, dancing, the usual and not-so-usual cultural activities. Would love to meet an intelligent, warm-hearted man of depth and integrity, 30-40 - for keeps. Note/photo. 9699 ✉ ☎

This Tall, Slender, Very Pretty Lady—Articulate, affluent, affectionate, seeks tall, educated gentleman, 63 plus, articulate, affluent, affectionate. 9698 ✉

Beautiful, Black, Former Model—Island-born, world-traveled, internationally awarded entrepreneur, late 40s (looks 30s), tall, slim (not skinny), sensuous, very feminine, caring, fun-loving, adventurous, flexible, open-minded, well-informed, interested in world affairs and cultures, appreciates the arts and the finer things in life. Seeks tall, mature, successful man of substance who is sincere, sensitive and well-balanced. Phone/photo. 9693 ✉ ☎

California Bound?—Pretty Los Angeles attorney, private school, Ivy League, Jewish, 30something, would like to get in touch with eligible male. 9644 ✉

Wife Wanted—Nice guy, 41, 5'8", attractive, successful Jewish professional with good values and varied interests - seeks an *attractive, intelligent Jewish female, 30-36.* 9692 ✉ ☎

CT/NY, Very Pretty—Professional woman, late 30s, slim, fit, well-educated, world traveler. Enjoys city and country living - looking for someone to share both with. If you are a professional man, 36-44, who is warm, caring and fun to be with, please respond. Photo a plus. 5500 ✉

Third Generation Italian Male—41, seeks female Italian to pass along folklore and customs of our grandparents. POB 332, Delhi, NY 13753.

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Charming, Caring—Oriental professional female, early 40s, divorced, slim, fit, 5'2", warm, sensitive - enjoys soft music, good conversation, walking, hiking. Seeking sincere man for relationship. 9637 ✉ ☎

Multifaceted Gem—Psychotherapist (914), tall, slim, attractive, upbeat - loves tennis, sailing, classical music. Seeks 55-65-year-old male counterpart for monogamous, committed relationship. Please send bio/phone/photo. 9675 ✉

Manhattan Widow—40s, attractive, warm, cultured/classy/athletic, kosher, who loves children and country, seeks companionable man of substance, age 45-55, who is up for an authentic relationship. Letter and picture please. 9499 ✉☎

Model/Artist—Tall, slender, secure, 31, seeks cultured gentleman, 35-55, over 5'10", attractive, fit, liberal, accomplished, to share the arts/love/future family. Photo/note/phone. 9660 ✉

Cause I'm A Woman—62, widowed, spirited, playful, cultured, uncommonly pretty, flair for style, ready to share a caring, loving relationship with urbane, youthful, fit man. Letter/phone. 5498✉☎

I Live With A Great Guy—Alas, he's 2, and I sense something lacking. My male counterpart would suit me just fine: a smart, funny, cute, sweet, honest guy, 35-45. Convince me with photo and real letter that you exist! 9670 ✉

Sexy, Intelligent Female—34, Jewish, seeks smart, handsome, funny male with inner strength, to live long and prosper with. Note/photo. 5552 ✉

Attractive Attorney—Winsome widow in CT (38, 5'5"), ready for Chapter 2. Looking for a man who loves life, kids, travel and a good time. 5501 ✉

Beautiful, Refined, Feminine Lady—32, seeks cultured Wasp man, 36-41. Interests include travel, movies, outdoors and sports. Note and photo a must. 9655 ✉

Feminine, Gorgeous, Sophisticated—Brainy blond, 30s - loves politics, philosophy, entertaining, city/country. Seeks 35-55, honorable, well-bred, successful, marriage-minded man. Photo. 5537 ✉

Intense Woman—With a zest for life. A very pretty and shapely 40. Seeks a success-oriented man, 34-52, well-built, with broad shoulders attached to a broad mind. Seek and you shall find - me - waiting. Photo necessary. 9642 ✉

Elegant But Also Haimish—Pretty, witty NYC attorney, tall, slender - seeks Jewish man under 50. 5421 ✉

Soft, Slim, Laid-Back Man—53, seeks warm, caring woman to love. 5524 ✉

Playful, Passionate, Professional—Pretty, plump, petite Westchester woman seeking best friend and lover, 40s or 50s. Like me, you are intelligent, have a spirit of adventure, great sense of humor, and are successful, Jewish (not religious), and like some of the following: outdoors, travel, movies, walks, dancing, museums, fine wine and dining, and you think socializing with friends and family is a joy. Call or write if you need my kiss to turn you into the handsome prince. 5509 ✉ ☎

Blue-Eyed, Tall, Handsome—47-year-old executive - interested in golf, fishing and you, if you are a lady between 35 and 50, like the outdoors, sports (outdoors and indoors), and seek your life mate. 9669 ✉

Let's Dance With Destiny—Devastatingly cute, funny and tender, sometimes childlike, successful Jewish woman, 35, would like to meet you: a handsome, intensely intelligent man of passion and purpose, for fun, frolic and forever. Photo/note please. 5545 ✉

Manhattanite—Very pretty, petite female professional, culturally sophisticated, seeks male, 45-55, with similar tastes, who has great joie de vivre, drives a high-performance car, and hopefully is captain of a ship. Phone/letter. 9658 ✉ ☎

27-Year-Old Jewish Male—Handsome, successful professional seeks natural, all-American beauty with intelligence to match. You share my interests in healthy and active living combined with a love of culture. Note, phone and recent photo please. 5527 ✉

Pretty, Petite, Vivacious—Divorced woman, over 40, well-educated, world traveled, seeks gentleman, 45-60, willing to take risks and enjoy life and love. 5521 ✉

Gay White Female—32, cutie, forever in blue jeans, fun, loves TV oldies - seeks feminine woman for relationship. 5525 ✉

Balding Yuppie—32, 5'7", Jewish, with beautiful smile and fun personality, seeks Jewish woman, 22-32, relaxed, slim, passionate. Phone/photo. 9673 ✉

Cute White Female—5'9" - slim, young 41. Seeks handsome professional with humor and warmth, 38-45, 6' plus. Note/photo/phone - all a must. 5395 ✉

Sophisticated, Elegant—And independent are the terms used most often by others to describe me. Combine these characteristics with my international life style, athletic interests, and height of 5'11", and you have a very special, well-adjusted upper East Side woman. If you are a compatible gentleman, over 45, and interested in friendship first, please send note/phone/photo. 5549 ✉

Dynamic Career Woman Wanted—Gutsy but sweet, sharp mind, strong persona. I'm your male mirror, 27. Note/phone/photo. 1584 ✉

Nick Seeks Nora—Tall, athletic publishing type, 36, with an eye for beauty and a sense of the absurd, wants to give and take the good things in life, with 20s-30s woman of spirited wit, generous heart and healthful lusts. 5536 ✉ ☎

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Jewish Attorney, Handsome, 42—Good-natured and very well-educated. A bit contemplative but laughs readily when provoked. Seeks attractive woman under 40, who loves books and believes that ideals can shape everyday life. Photo much appreciated. 1586 ✉

Handsome Gentleman—5'7", sensitive, sincere, humorous, athletic. Enjoys the finer things in life, especially sharing them. I'm excited about my work, dancing, music, art and cooking. Looking for a woman with similar interests, 25-40. If you are happy with life and have a positive attitude, I would love to read about you. Please be physically fit. Send photo/bio/phone. 5528 ✉

Classy, Very Attractive—Slim, 50s, seeks cultured, athletic male, 55 plus, for affectionate companionship. Photo. 5532 ✉

Desirable, Available Jewish Male—Okay looks. Intelligent. Will make you laugh. Photo please. 9688 ✉

You Got To Have Heart—Attractive, athletic, creative and incurably romantic Jewish man (36, 5'10") with great sense of humor; like movies, Off-Broadway, dining out, hanging out and the great outdoors. Seeks a very attractive, intelligent, playful woman (25 plus, any religion) with a good heart. Photo/note. 5542 ✉

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Winning Combination—Beautiful, auburn-haired Jewish female, 37 - the looks of Dinah Manoff, humor of Murphy Brown, and brains of Diane Sawyer. Looking for Jewish guy, 30s-40s - handy as Bob Vila, handsome as Mel Gibson, and funny as Mel Brooks. Is this you? Send funny note, great photo and favorite tool (only kidding) to: 5548 ✉

Accomplished, Handsome, Spiritual—World traveler (the most exotic places), seeking one beautiful, non-narcissistic, adventurous woman, 28-38, longing to mutually discover the roots of love. Note/phone/photo (a must). 5550 ✉

Looking For Gentleman—Who will enjoy the company of an ambitious, successful, fun-loving, 43-year-young career woman. 5515 ✉ ☎

Handsome Jewish Male—40, nice guy, seeks attractive, sincere female (30s) for love and marriage. 5517 ✉

Lapsed Musician—Very attractive exec/writer, swimmer, Jewish - seeks harmony with bright, handsome, arts-loving man, 40s-50s. Note/photo. 9686 ✉

Attorney Seeks Missing Person—Sensitive and successful, 40-year-old professional, looking for special someone. She is 25-35, sincere, smart, sassy, self-confident, shapely, sensuous, with a substantial sense of humor. Reward offered: laughter, friendship, romance. Note/photo/phone. 5518 ✉

Seeking Jersey/Manhattan Female—You are truly pretty, quick to laugh, affectionate, and ready to stop lamenting: "aren't there any good guys out there?" I'm 32, bright, attractive, witty, and available. Your move. Photo/phone. 5547 ✉ ☎

My Dream Man—Is creative - such as a journalist, who dreams of retiring to write books. For this man, I'm the ideal angel - if he's fit, in his 50s, and would like to live in Santa Fe, New Mexico. Meeting me is my best personal ad. His is a letter written to me. 9640 ✉

Honest, Loving Male—Italian, 29, 5'5", dark hair, hazel eyes, with a sense of humor and adventure, is searching for his best friend: a petite, lovable woman, 23-30. Note/phone. 9633 ✉ ☎

Good-Looking Attorney/Investor—46, who enjoys tennis, travel, gardening, seeks slim, sensual, playful Oriental or Latin woman, 25-42, for fun, friendship, adventure. Note/photo/phone please. 5429 ✉

"Roses Are Red"—Attractive, blue-eyed, 32, 5'6", warm, shapely, intelligent Jewish woman is looking for genuine (31-38), handsome, successful, upscale, high values and high-quality man with a real heart of gold, for everlasting relationship. Note/photo appreciated. 9643 ✉

Wanted: Corvette Lover—To rev my engine! Head-turning, outgoing, 36, divorced mom/business exec with sizzle. Lives/works CT. Seeks successful, cultured, single white man with "attitude" for fine dining, romance, travel and Stephen King. Muscles a plus. Note/phone and photo. 9630 ✉

Unclaimed Treasure Seeks Gentleman—70 plus. A last chance to enjoy life. NYC/LI. POB 924, Melville, NY 11747.

Successful, Sensitive Businessman—48, seeks one-of-a-kind, Rubenesque, caring soul mate. Photo please. 5502 ✉

Gay White Male, 53—Professional, 5'7", 170, gray hair - hazel eyes, good looks, healthy Manhattanite, all-around nice guy. Would like to meet a compatible person, same age or younger, to share mutual interests. 5531 ✉ ☎

Spring Fever??—Young 35-year-old Jewish woman, very pretty and slender... Let me check your temperature. Loving, giving. Enjoys everything outdoors/domestic. Doctor by day. You're 33-39-year-old man - warmth, accomplished, ready. 5496 ✉

Sweet And Pretty—30, slim, intelligent Jewish female seeks honest, professional Jewish male with a heart of gold to share a life filled with love and happiness. Note/photo/phone please. 9631 ✉

I Live High In The Sky, Overlooking—Manhattan... Extremely attractive male, mid 50s, divorced, intelligent, funny, designer. Main interest is in the arts. Looking for an attractive lady, intelligent, who, like me, is imaginative, financially secure, for loving relationship. Note and photo, please. 5497 ✉

My Career Came First—Now this tall, pretty Jewish doctor, 28, is seeking her forever love. Photo unimportant, as I am a plastic surgeon. Just kidding! Note/phone. 9679 ✉ ☎

NY/NJ/CT—Single white female seeking marriage-minded, family-oriented man, 35-42. I am a typically '50s wife/mother, nonprofessional, Catholic, 30. Willing/hoping to relocate. Divorced with small child. For more info, send note/photo. Will reply. POB 51 Lincolnville, ME 04849

Handsome, Tall, Successful—Easygoing Jewish man, 45, seeks very pretty, slender, buxom younger woman who loves to laugh - for keeps. Photo. 5543 ✉ ☎

No Regrets—In answering this ad. Beautiful, blond, slim attorney, 32, seeks sane, tall, good-looking, successful, witty, Jewish, nonsmoking male, 29-40, who, despite these attributes, is still down-to-earth and sincere. Photo a must. 5503 ✉

Quixotic Jewish Female—42 - faux painter, seeks personally successful man. Please be Jewish/Japanese/enamored with country life/need painting! 5546 ✉ ☎

Gay Female Health Professional—Seeks strictly gay female, mid 30s-mid 40s, healthy (no drugs), feminine, intelligent, patient, exec or professional, upper echelon type, for companionship. Note/photo a must. 9636 ✉

Warm, Pretty, Witty Writer—Smart, fit, unpretentious, widely published professional with spirit and soul seeks successful, intelligent, commitment-minded mensch of a man (39-52) with a great sense of humor and a nodding acquaintance with reality. Photo. 5459 ✉

Handsome Artist—44, established, Ivy, sensitive, strong. Looking for a woman who is also strong and sensitive, intelligent, good-looking and emotionally mature. Note/photo. 9638 ✉

Attractive And Petite—Single Jewish female, 26, seeks single Jewish male, 25-32, for fun, laughter, romance, adventure, and possibly more. Note/phone/photo. 5460 ✉

Marriage-Minded?—Want to meet an attractive, slim, fun, loving, sincere, athletic Christian woman, 34, lawyer, who enjoys culture, nature, travel, politics, etc.? Photo/note. 9639 ✉

Forever And A Day Wanted—By a cultured, great-looking, warm, successful, financially secure, Jewish, 39, Manhattanite. Wishes to share with a male counterpart under 55. Note. 5461 ✉ ☎

Not All Work - Enjoy Life—Laugh, travel, play tennis, golf, go boating or lie by the fire with a good bottle of wine. Am a divorced, successful businessman - no ties, no drugs. Are you 35-42, with good personality, good figure and a head on your shoulders? Let's go to sleep with a smile and wake up and live life to the fullest. POB 301, Jericho, NY 11753

Classy, Full-Figured Blond—5'7", attractive, quietly sexy and self-confident, looking for that special man, 45 plus. Evening walks hand-in-hand a must. 9649 ✉ ☎

Single White Male—27, sensitive, reserved, family-oriented, Christian, investment banker - seeks suitable female companion. Like exercise, museums and travel. 5508 ✉

Talented, Passionate, Creative Artist—34, educated, unconventional, sane and funny, looking for sensual, intelligent woman to love, 25-45. I'm 6'1", 160, good looks, long dark hair. Photo/phone. 5514 ✉

LI, Pretty Jewish JD—31, 5'7", seeks a date with a future mate. 9678 ✉ ☎

Dare To Dream—Attractive, vivacious, funny Jewish woman seeks man, 30 plus, who is equally comfortable in a suit and jeans, at the Garden and the Met, with news from the Times and sports from WFAN. Positive attitude and photo required. 9651 ✉

Traditional Jewish Doctor—30 years old, easygoing, caring and handsome, seeks warm, attractive, intelligent Jewish female for everlasting happiness. Photo and phone appreciated. 5516 ✉

Creative, Caring, Educated—Divorced Jewish male, 42, seeks tall, attractive, healthy, uninhibited, adventurous, fun-loving woman with a sense of humor and integrity, to share love and romance in a warm, lasting relationship. Photo/phone/letter please. 9652 ✉

If You Are Truly—A sensitive, successful, active Christian man with a sense of humor, a nonsmoker, tall, 55-65 - please respond with a note to this spontaneous, attractive, very active, affectionate widow, 5'7", 56 years. 9654 ✉

Ms. Robinson Seeks Younger Man—Me: passionate, pretty, great body, young 51, warm, witty, two Masters degrees, (718). You: my younger counterpart, kind, brains, humor, 40-50ish, nonsmoker. Photo/handwritten note a must. 9656 ✉

Attractive Female—Wants lessons in a lifetime of love! I'm tired of phoneys, broken promises and macho men. If you're a real man, single Jewish male, 35-45, who loves theater, fitness, travel and tennis, let's start at chapter one and teach each other. No tests, no grades, but let's both try to get an A. Photo, note, please. 9662 ✉

Successful, Handsome And Fun—Christian JD/MBA, athletic, 41 - searching for a very beautiful, slim kindred spirit. You won't be disappointed. Photo/phone. 9663 ✉

Shining Star—Jewish male, 35, 5'8", successful, surely sincere, somewhat silly. Seriously seeks slightly sane, semi-secure, sensual sweetheart set on sharing. 4876 ✉

Now That I've Fulfilled—My professional and financial aspirations, my goal is to fall in love, get married and have children with the woman of my dreams. If you are in your 30s, very attractive, intelligent, professionally ambitious and a woman of integrity, this attorney in his 40s would like to meet you, especially if you too love dining and traveling around the world. Photo. 9672 ✉

Japanese Young Professional—32, 5'7", seeks very attractive, sophisticated, romantic lady (25-40) who can enjoy hot sake and sushi. Photo/phone. 9666 ✉

Attractive Female Attorney—Intelligent, slim, kind-hearted, seeks Jewish male MD/DDS, 37-49, who is a caring, warm person, for happily ever after. 1838 ✉

Are You Jewish Male...—45-55, professional, tender, smart? Like jazz, baroque, movies, theater, travel, sunsets, kids? Write this tall, slim, dynamite, successful single mom to go out and see what's what. 9671 ✉

Tall, Slim Redhead Nurse—Very successful, 40s; needs humorous, fit, educated Wasp for fun relationship. 5540 ✉

Funny, Fun-Loving—Successful, sensitive, corporate financial executive, Jewish, male, 39 - seeks lively, intelligent, attractive, emotionally secure woman, 29-39, for fun, friendship and maybe more. Note/photo/phone, please. 9691 ✉ ☎

Conservative, Cultured Japanese Lady—28, head turner, educated, non-career-oriented. Seeks affectionate, caring preppie - tall, white Paul Stuart type - to settle down with. Photo. 5544 ✉

Petite, Attractive—42-year-old Oriental woman, MD, LI resident, seeks successful MD, lawyer or businessman, 42-52 years old, 5'7"-5'11", for serious relationship. 5522 ✉

Pretty PhD—*In great shape, warm,* exuberant, sophisticated and simple - wants to meet intelligent, kind, funny and attractive man, 45-60, for friendship and play. 5398 ✉

Not Wanted: Republican/Sport Nut—White, 38, professional, widow without children - is looking for a man, 35-45, NY/NJ. If you are not afraid of love, can balance career and fun, value commitment to family and society - note/phone please. 9661 ✉

June Cleaver Looking For Ward—Funny, sexy, very pretty, slim, natural strawberry blond with Ivory girl looks and a successful career, is looking for a handsome, successful Christian male, 33-43, who is ready for marriage, kids and a white picket fence. Photo. 9695 ✉ ☎

North Shore LI Lady—Pretty, petite, 37, mother of one. Refined, sincere, caring. I enjoy golf, sports, success and the finer things in life. Looking for professional gentleman, 34-45, successful, warm and caring, with heart of gold. Ivy dresser, knows how to treat a lady and values family and forever. Note/photo must. 5506 ✉

If You Are—Intelligent, educated, caring, 45-57 young man, nonsmoker, who loves city life as well as nature, ready to be my true friend and more - I'd like to meet you. I'm 49 young, 5'3", 125, well fit, European-born lady. 5507 ✉

Sincere, Successful Lawyer—Attractive, fit, 38, 5'10", Jewish - enjoys good conversation, dining, hiking, beach, skiing. Seeks athletic, bright, slim, pretty lady, 27-36, to share life's joys. Note/photo a must. 5511 ✉

Good-Looking Jewish Male—43, 5'8". Has varied interests, likes the Caribbean beaches. Seeks single Jewish female, 29-33, slim, feminine, nonsmoker. Photo/note/phone. 5505 ✉

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ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

CALLAS PLUS - Jewish Singles, 30-49. A Romantic Saturday Night at the Grand Ballroom of Loews, NY - 51st St & Lex Ave. **Sat, Apr 11,** 8 pm-1 am. **Music, Dancing, Buffet.** $20pp. **Info: 212-502-0175**

CALLAS - Jewish Singles, 21-39, Presents **Fly By Night Party** at **Le Barbet,** 311 W 57th St, **Wed., Apr 15** - 6pm. **Music, Dancing, Buffet.** $15pp. **Info: 212-502-0175**

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Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

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JEWISH DATES
And Intros. 212-229-0410 914-946-9446

Jewish Outdoorspeople—Group Forming (hiking, etc.). 212-696-8666 for info.

Karen E.—Please contact John (Patzo - March 10, 1992). 5541 ✉

LONELY? FIELDS - 212-391-2233
Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. Free consultation and booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We make arrangements for your children without their knowledge. Est. 1920.

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ASSORTMENTS
NEW YORK MAGAZINE'S
Weekly Bulletin Board
Call 212-643-6500

STRICTLY PERSONALS

You've Found A Winner—Optimistic, very educated, slim, distinctively attractive, creative, sensuous Wasp professional (psychotherapist) woman with true grit and a wellspring of warmth, is looking to catch spring fever with a self-aware, appreciative, tall, dynamic professional man, 50-60, preferably in my field, for a caring, conscious relationship. Now is the time to make memories. 9647 ✉

Wine Lover—33, tall, built like a linebacker. Investment professional with refined tastes and a passion for life - seeks very pretty, shapely and dynamic lady of great depth, 28-33. Note/photo. 9668 ✉

Reformed Workaholic—Pretty, slim, 31, 5'6", successful, Jewish, NYC marketing exec. Seeking secure, attractive, successful Jewish man, 28-38. I enjoy travel, old movies, hiking, hockey, theater, and lots of friends. Do you? Note/photo. 5519 ✉ ☎

Successful Controller/CPA—Male, 31, tall, sensitive, sense of humor, good-looking - enjoy travel, dining, movies, sports and Top 40 music. Seeks bright, attractive Catholic woman, 26-32 (nonsmoker), for fun, romance and relationship, with hopes of marriage/family in future. Looking for someone to talk to. Note/photo - please/phone. 5510 ✉

Look Like William Hurt;—Think like Oliver Stone, do work of C. Everett Koop - 47-year-old divorced male desires beautiful, 30-45, open-minded woman for sunset ride. Note/photo please. 5404 ✉

Very Wealthy Australian Tycoon—
32, seeks voluptuous European or Latin-American Jewish woman, up to 25, for marriage. Respond by phone for 24-hour reply. 5476 ✉ ☎

Serious Search For A Good Wife—In '92, by tall, healthy, affluent, refined man, 50, who highly desires kind, gentle, loving lady, 30-45. Photo/note please. 9674 ✉☎

Adorable Blue-Eyed Redhead—Petite Jewish female, 30, seeks Jewish professional man, 29-36, with a great smile and personality, to share fun and romance. Note and photo. 4943 ✉

Fun-Loving Attorney—33, seeks similar, funny, cerebral but sexy menschette for real thing. Photo please. 9694 ✉

Spring Fever—Only cured with luxurious laughing, languorous touching and love. Male writer, 6'1", 44. Let's touch warm light, taste vibrant colors, feel souls opening. Spring Forward! 5535 ✉

Exotic Dark-Haired Lady—5'7", 30s, elegant epicure, well-traveled, seeks emotional insulation and cerebral stimulation with a well-established fellow, 6' or above, cuddly. No fathers or philistines. Letter/photo requested. 9689 ✉

Beautiful, Bright Blond- -5'7", 115, widow, 45, charming, educated professional. Loves tennis. Seeks tall, bright, attractive, successful male, 43-55, to share love, laughter, magic. Photo. 9683 ✉

Easygoing Yet Serious—Opera lover, but not a Wagnerian; well traveled, yet a true New Yorker. Outdoorsy, well-educated 45-year-old woman looking for the "sensitive" man with a healthy dose of smarts, wits and whimsy. 5539 ✉

STRICTLY SPEAKING...

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To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.
Program sponsored by News America 900 NY NY 10016

Lovely Green-Eyed Brunette Beauty—PhD, 30s, warm, playful, passionate, marriage-minded, seeks male counterpart, 35-48. Photo. 5512 ✉ ☎

Accomplished Jewish Entrepreneur—Would like to cross paths with Jewish female, early 40s, petite and/or slender, who is mentally and physically sound, not a couch potato, for long term relationship. If you're ready to move to beautiful Colorado, enjoy skiing, fine dining and travel, kindly respond with photo. I'll supply charisma and all the rest! 9697 ✉

Wonderful, Very Attractive—Emotionally centered professional, divorced Jewish female, nonsmoker, seeking sincere, good-looking, humorous, sensitive, spirited, 44-58, counterpart, for boundless commitment. Photo and phone. 5553 ✉

Bye Bye Dances And Personal Ads!—When this 6', caring, handsome Jewish professional meets you - a classy, pretty counterpart, 26-34. Photo. 9645 ✉ ☎

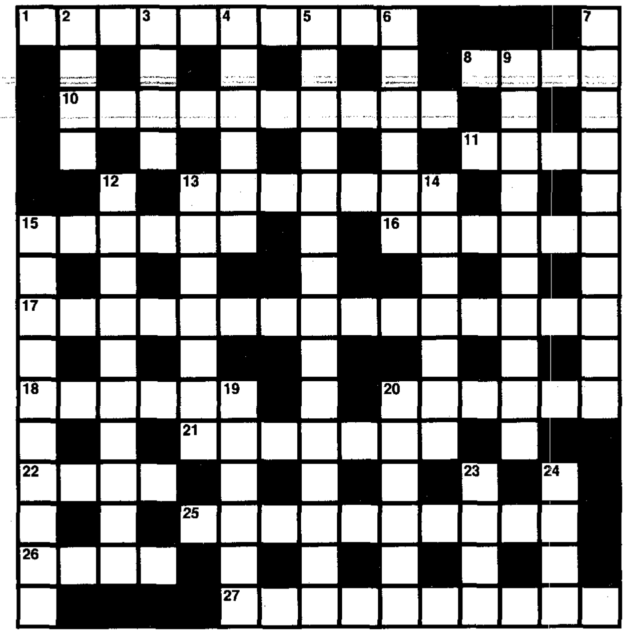
Sophisticated Asian—125 lbs, 5'5", 35 plus, bright, successful, very attractive, stylish, shapely, leggy and exotic (so they say), seeks gentleman under 50, fit, professional, sincere, romantic, to be friend and/or lover for all seasons. Note, phone, photo a must. 5551 ✉

I Want To Have A Special Man—In my life. Right now I have everything else: success in my work, financial security, could be younger but look a smashing 55. A man in his 40s or 50s, who is bright and witty and attractive, would be just right. I am great fun to be with, affectionate, and smart. Marriage is not important. Companionship and romance are. Photo/note/phone. 5554 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Beams, though put off by snub. (5, 5)
8 A portion of cheese can cause some discomfort. (4)
10 Go into detail about the Right when put out. (10)
11 Fly in suitable clothing—naturally. (4)
13 Pitman the painter. (7)
15 Two may dance together. (3-3)
16 Still calling for an answer. (6)
17 Trying Cannes, go in March maybe. (8, 4, 3)
18 *Lines backing 3 written in Russia.* (6)
20 Gig on the box. (6)
21 A looker round. (7)
22 Sound support will be given by a member of the Upper House. (4)
25 Dressing many a one is awkward. (10)
26 A record produced when school's over. (4)
27 Furnishing simple church music. (4-6)



DOWN

2 A male editor giving notice. (4)
3 Drugs obtained from sap. (4)
4 Liquid preparation which requires no toil. (6)
5 Craftsman famous for carving a smile on fish and animals. (8, 7)
6 A suppressed laugh can involve a non-drinker in a row. (6)
7 The flower that's sent top men wild. (10)
9 Reads about workers' letters. (10)
12 Date marriage contract. (10)
13 Body discovered in crate under a *vehicle!* (7)
14 Repair about three-quarters—almost all. (7)
15 Flighty creature taking a measure proving to be a bloomer. (6-4)
19 Always vote for the primate. (3-3)
20 People not well treated here? (6)
23 A drink up in town. (4)
24 Key listening-device equipment. (4)

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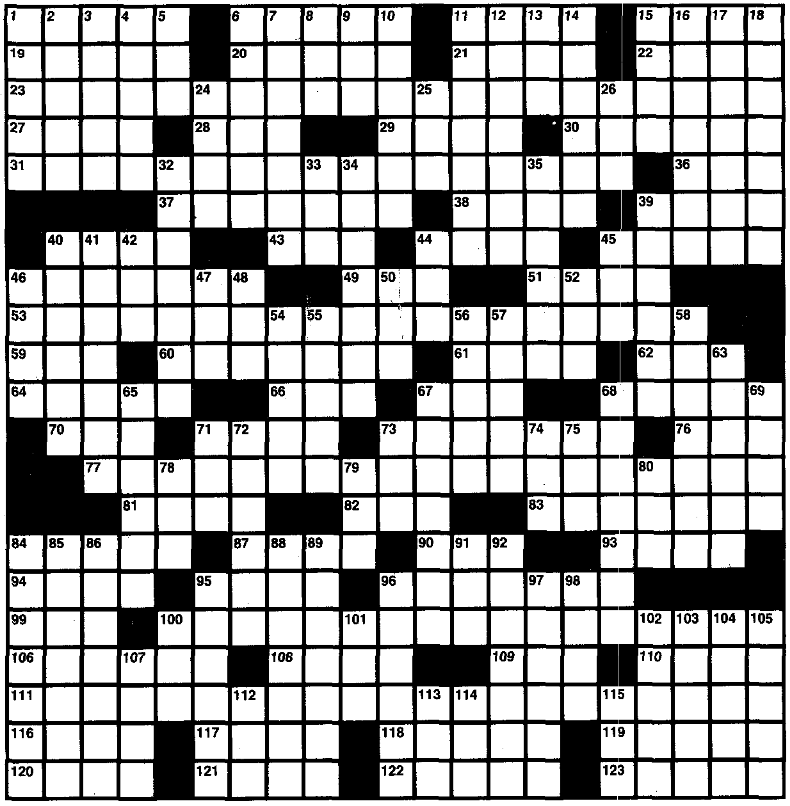
'MULTINATIONALS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Pocket overhangs
6 Begin's co-Nobelist
11 Sitar music
15 Sews a skirt edge
19 Marconi's medium
20 Steak buy
21 Supreme Norse deity
22 Author Dinesen
23 Tragedian's apology?
27 Hamburg's river
28 Hesitant sounds
29 Applaud
30 Inflicts, as havoc
31 Start of plant development?
36 Favorite
37 Proud papa's announcement
38 Meddlesome
39 Thomas of timepieces
40 Urban haze
43 Tennis do-over
44 Native of Yugoslavia
45 Ganders' mates
46 —— -La
49 Squealer
51 Milky gem
53 What a postman is?
59 Table scrap
60 Beyond normal limits
61 Top-notch
62 Greek versions of 90-Across
64 Sagas
66 Psychic's talent, for short
67 Cold-day utterance
68 Get
70 Partner of CIO
71 They plot the path: abbr.
73 Harem resident
76 End of Chou's name
77 Bartlett's book?
81 Rock's go-with
82 Yang's opposite
83 Trigonometry lines
84 Stationer's sale
87 Nesting place
90 Ems' followers
93 Annual auto race
94 —— the kill
95 Sonny's ex
96 Bears witness
99 Promotional notices
100 Song from "Annie Get Your Gun"?
106 Bahamian capital
108 "—— True What They Say . . ."
109 Half a bray
110 CAT, for one
111 Question to a physical trainer?
116 Lake, to Luigi
117 Washstand pitcher
118 To a lower place: poetic
119 To the point
120 All over again
121 Jacob's twelve
122 Collar sites
123 Trick's alternative

DOWN

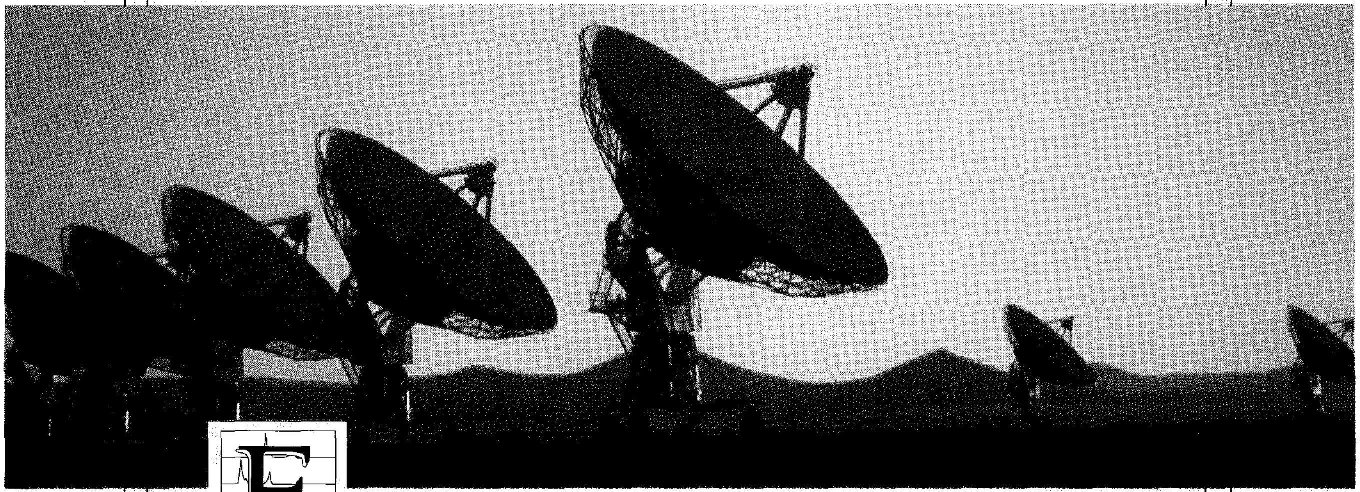
1 Cooks in a skillet
2 Soup scoop
3 Hacienda brick
4 Yearned
5 Tippler
6 Belle and Bart
7 Immeasurably low
8 —— double take
9 Michigan's Arbor
10 Cranky
11 Lettuce type
12 Device for making apparatus conform
13 Job for a band
14 In whatever manner
15 Engage workers
16 Fugitive
17 Bazaars
18 The —— limit
24 Be introduced
25 Ending for pay or cup
26 Prince Valiant's heir
32 Titters
33 New York's Beame
34 Possible bridge bid
35 "A Star ——" (twice-remade film)
39 Moon goddess
40 Himalayan guide
41 Breed of dog
42 Stop —— dime
44 Wall Street item: abbr.
45 Like Paris, in French
46 Put your foot in it
47 Harrison or Reed
48 Monogram in telecommunications
50 "Right you ——!"
52 Before: prefix
54 "Three Coins" fountain
55 "The Constant Nymph" heroine
56 Sophia's guy
57 Main artery
58 Vermont city
63 Meager
65 A red wine
67 Comedienne Carol
68 Mussolini's doctrine
69 Snake's greeting
71 Zilch
72 "—— King's Men"
73 Anthro., e.g.
74 Cockney's headwear
75 Edinburgh refusal
78 Neighbor of Alg.
79 Pumpernickel's kin
80 One of the Flemings
84 Automatic parlor instrument
85 Island group in the Bay of Bengal
86 Corridor
88 Dietician's plan
89 Utensils on pencils
91 Utmost degree
92 Gull's relative
95 Laundry slides
96 "Nashville" director
97 Beer mugs
98 Knotted
100 Skater Babilonia
101 Output of Hans's freezer
102 Fall flower
103 Earthy pigment
104 Mrs. Gorbachev
105 Map detail
107 Flaky precipitation
112 —— Jima
113 Citrus drink
114 The "400": abbr.
115 Mel of baseball



Solutions to last week's puzzles appear on page 87.

ENGINEERING 111

ELECTROMAGNETIC WAVES AND TRANSMISSION



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